APRIL 35¢

American Home

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HOT NEWS ON KITCHEN RANGES

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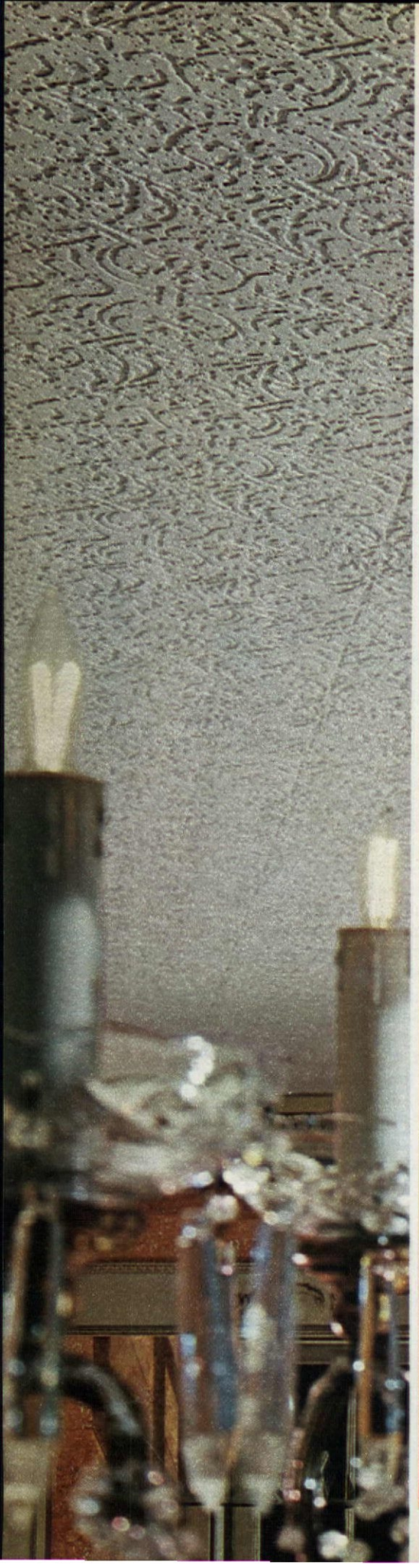
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APRIL, 1973, VOL. 76, N

American Home

FOR FAMILIES WHO KNOW HOW TO LIV

BUILDING AND ARCHITECTURE

18 Saltbox Simplicity
22 Build a '70s Saltbox: An American Home House Plan
41 The Sliding Glass Door
69 American Treasury: The Saltbox House
77 Build a Garden Stow-it-All
78 The Sliding See-Through Marvel

INTERIOR DESIGN AND DECORATING

58 Decorating Newsletter: That Beautiful Scandinavian Influence
63 Slipcover Decorating
75 If You Can Make a Knot, You Can Make This Rug

FOOD

81 Lamb for Spring
82 Cooking Lesson No. 54: Croissants
84 Cheesecakes
88 The ABC's of Hollandaise
96 Food Questions You Ask

EQUIPMENT

50 From Home Base: New Kitchen-Range Roundup

AMERICAN TREASURY

18 Saltbox Simplicity
69 The Saltbox House

GARDENING

77 Build a Garden Stow-it-All
98 Make the Most of Your Stow-it-All Modules

KNOW HOW: New 8-Page Special

25 Save Money with Calculators
27 Knot a Rya Rug
28 Build a Patio
30 Sew a Slipcover
32 Enjoy the Good Life

FEATURES

4 This Month in American Home
9 Lifestyle: The Ken Koocks of Austin, Texas
10 The Gary Bogues of Walnut Creek, California
12 The Good-Looking Homemaker: Easy-Care Hair Magic . . . from a Master Stylist
36 Pets: Training Your Family Dog
100 The Furniture-Kit Craze
104 Dear American Home
106 Shopping Information

HOME PROJECTS

55 Patchwork "Rail-Fence" Quilt Kits
102 Museum Sampler Kits

SHOP BY MAIL

109 American Home Market Place

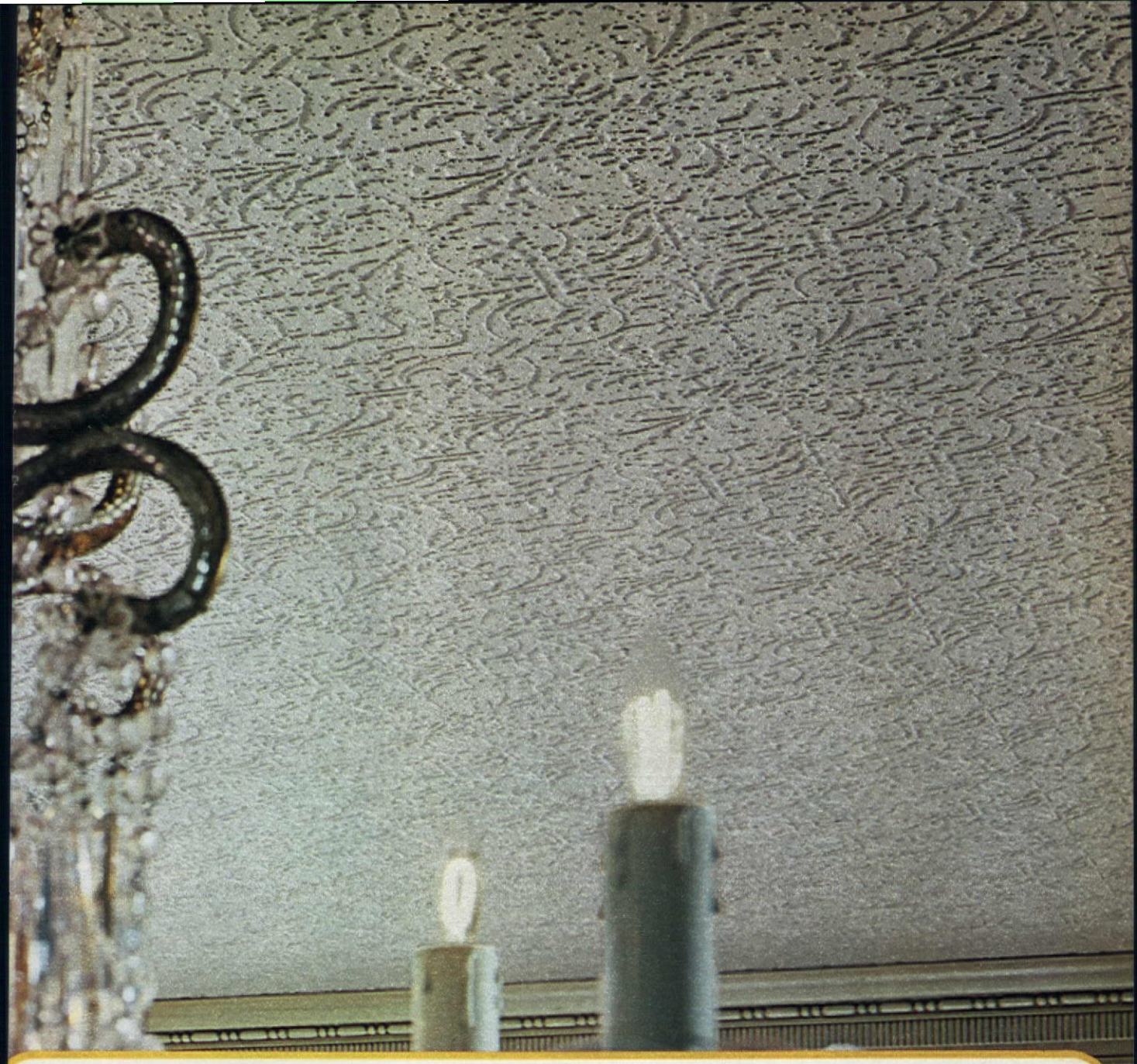
COVER: Marimekko fabrics, Caspari Designs' "Floralabra," Royal Copenhagen enamel-handled sterling and Block China's new "Variance" design—five variation on a floral theme in one place setting—reflect "That Beautiful Scandinavian Influence." More on this decorating trend begins on page 58. Photographer: Irwin Horowi

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THIS MONTH IN American Home

We launch a brand-new *American Home* feature with this issue. It's called KNOW HOW, and it includes, as it will each month from now on, up-to-date, to-the-point ideas designed to save you money, inspire you and instruct you in improving your home and your family's lifestyle. This feature, with its strong graphic design and its sensible, easy-to-follow instructive text, is a real plus. We are adding more editorial pages to keep you and your family better informed. This month's KNOW HOW, beginning on page 25, shows you how to save on family spending with those miraculous mini-calculators that are sellouts all across the country, make a smashing Rya rug for almost half the price of the original, build a patio of wood, stone, brick, concrete or gravel and slipcover your favorite chairs.

The rest of the magazine is filled with know how, too. By the time you've read this issue, you should know how America's favorite colonial home, the New England saltbox, came to be; how to set a Scandinavian table; buy a new range or a sliding glass door; give an Easter party, Texas style; cook lamb 7 ways; make delicate croissants, 7 delicious cheesecakes and foolproof Hollandaise sauce; train your dog; style your hair with Kenneth's new spring cut; make a highly versatile garden storage center and shop for spring's bright array of inexpensive decorative fabrics.

The last page of our KNOW HOW section, page 32, is another new feature, called "The Good Life." That's what *American Home* is all about.

Fred R. Smith

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American Home

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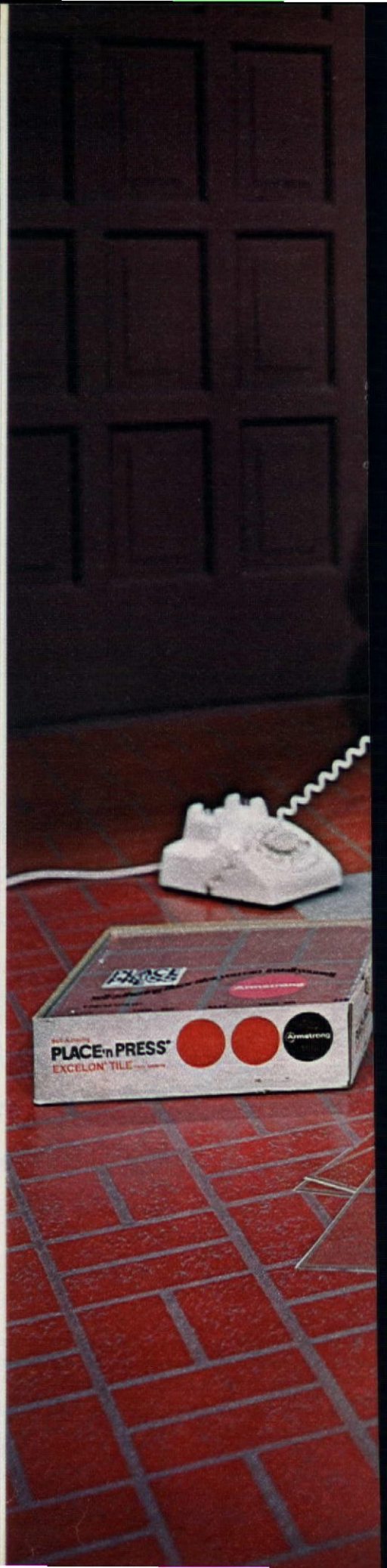
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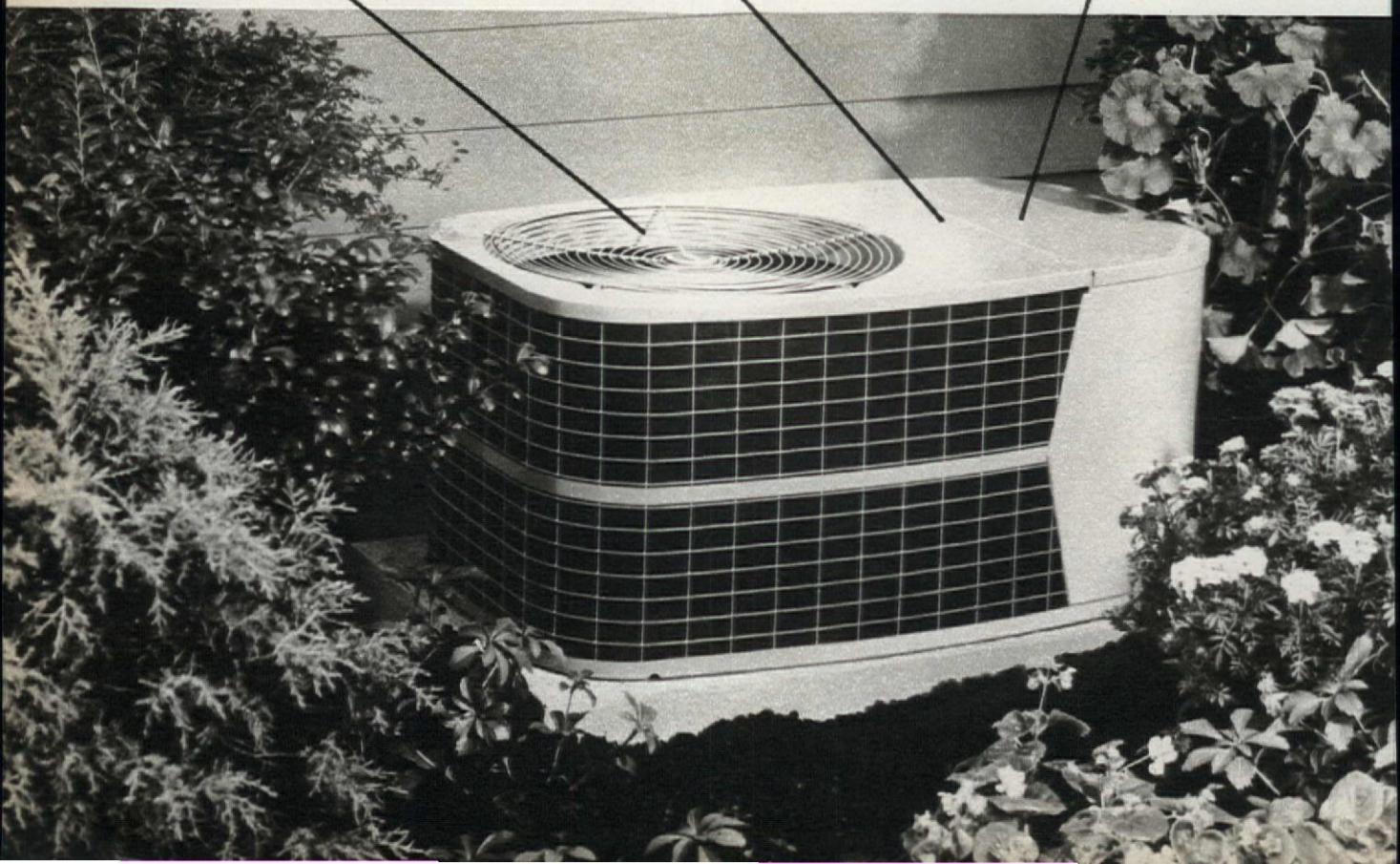
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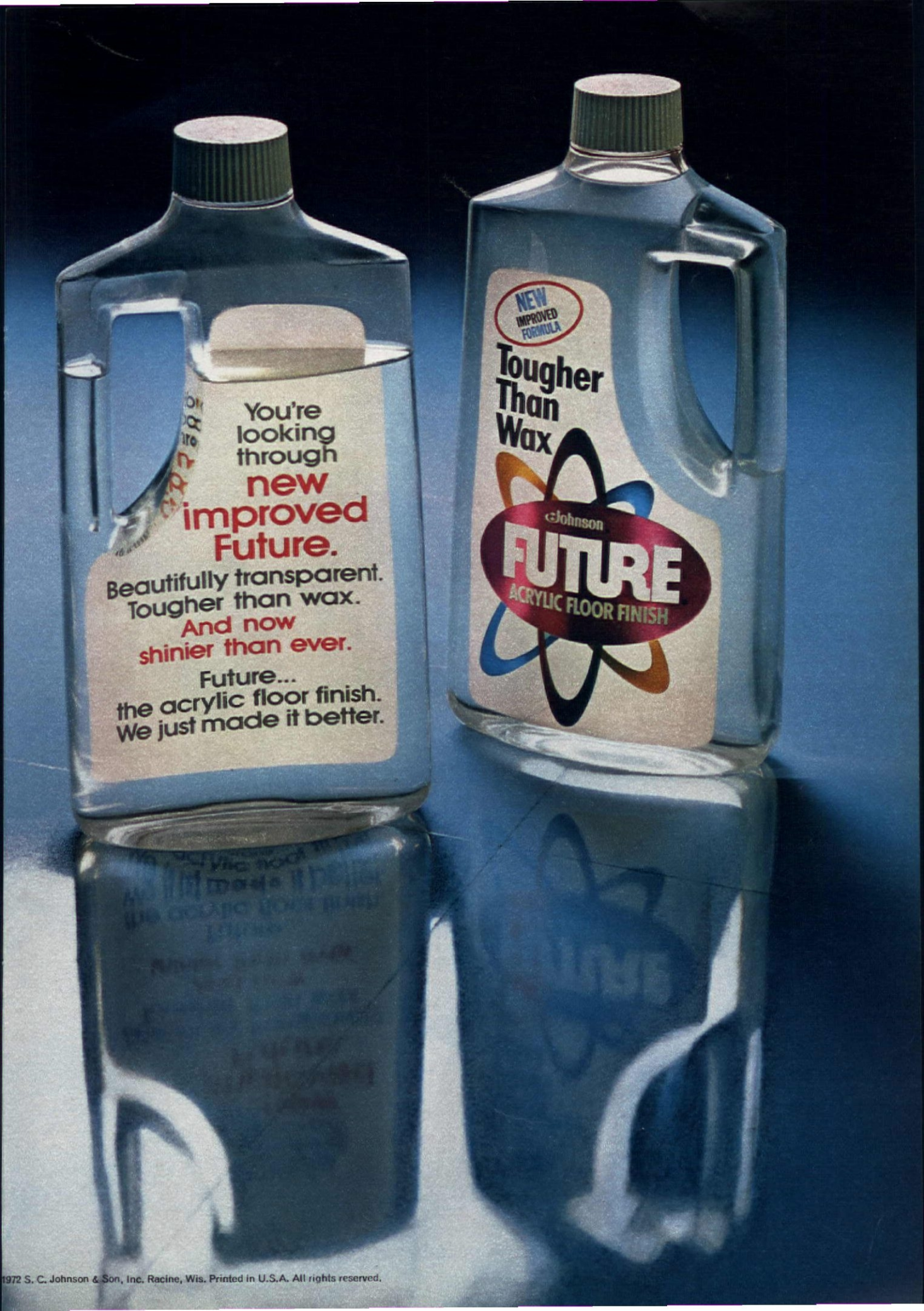
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When we introduced the Hornet Hatchback this fall, Car & Driver Magazine called it "The styling coup of '73."

And along with sportscar styling, you get room to travel in; 23 cubic feet of cargo space with the back seat folded down.

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AMC Hornet

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LIFESTYLE

The Ken Koocks of Austin, Texas



At their annual Easter brunch (above), the Koock family gathers at the gate to greet relatives.

Before the party, Katya and Molly (right) dye eggs for the festive children's Easter-egg hunt. After the hunt (center), the winner gets a stuffed Easter bunny from Ken's mother, Mary Faulk Koock. At the far right, Jane supervises and the kids look on as a merrymaker tries to break the candy-filled piñata.







Johnny Jenkins

The wide-open spaces of Texas for Jane and Ken Koock aren't tumbleweed, desert and coyotes, but the meadows, wild deer and green woods surrounding their home, the Rob Roy Ranch. Just 15 minutes from downtown Austin, Rob Roy's 40 acres are an ideal growing-up place for young Katya, 8, and Molly, 6, and perfect for the happy parties the Koocks love to host.

Their simple, handsome limestone-and-log home, built in the late 1800s, has seen many gatherings, both small and large, of friends and of the Koock clan. All eagerly look forward to the Koock holiday festivities, make-your-own-shish-kabob parties, Mexican-food fiestas or steak cookouts that feature Ken's ingenious sauces. Biggest family event of the year—Easter brunch—comes this month. "We make it a brunch," says Jane, "so we can spend the day together."

Besides home-style cooking, the day features an Easter-egg hunt and a Mexican piñata for the kids, and impromptu entertaining for—and by—everyone. "You can always count on the Koock clan for talent," says Ken. Most popular entertainer is longtime pro, Uncle John Henry Faulk, a homespun satirist.

The family's entertaining tradition began with Ken's grandfather, Judge Henry Faulk. In 1915, the judge bought Green Pastures, an Austin mansion, and started playing host to a steady stream of family and friends. Later, Ken's mother, Mary, kept the place humming and, in 1945, extended the family's well-known hospitality by turning the mansion into a restaurant. Now Ken, as co-owner, tends to Green Pastures' famous congenial atmosphere and special recipes (many of which will go into the cookbook he and Jane are preparing).

When it's not party time, Jane and Ken enjoy the ballet and concerts that Austin, Dallas and Houston have to offer. They also like to go further afield—restaurant-hopping and exploring. Summers, the family drives off to their "bit of land—no house" on Lake Travis, for sailing and swimming.

But home is always the most important place. "We think Rob Roy is beautiful," says Jane, "and we love to share it with our friends." Sometimes this hospitality even extends to strangers, too: "People we don't know have stopped to admire the house," says Ken, "and we often ask them in. Many are now good friends."

Another "Lifestyle" follows

The Gary Bogues of Walnut Creek, California



Jingles, an orphaned seven-week-old fawn (left), is a Bogue family favorite. Like the rest of their boarders, he will soon go back to his home in the wilds.

A sparrow hawk named Charlie perches on Jeff's finger (below). Raised in captivity, he will have to be taught to hunt for food before he is set free.



At the Junior Museum's pet library, kids can borrow a tame animal for a week. Gary presents a borrower with a small brown-and-white hamster to take home (left). There are also rabbits and guinea pigs.



On a typical morning in the home of Gary and Barbara Bogue, no one sits down to breakfast until the family pets are fed—and that takes a while. Depending on the season, the pets might include a fawn, assorted hawks, eagles and falcons, a possum, a fox or, as now, a six-month-old mountain lion named Sioux.

This menagerie is not, as one might expect, the pet project of Corey, 11, or Jeff, 8, but of their father, Gary, a naturalist. For five years he has been curator of the Alexander Lindsay Junior Museum in Walnut Creek, Calif., an hour east of San Francisco. Run with the help of almost 200 volunteers (mostly kids), the museum specializes in local natural history; in addition to its exhibits and lively pet-lending library, it sponsors field trips, nature walks, classes and lectures. Among Gary's responsibilities is helping care for the many orphaned, wounded or sick wild creatures that are brought in—by hikers, hunters, animal lovers—for medical attention before being returned to their natural homes.

Gary takes home from the museum those that need round-the-clock attention—thus the Bogue menagerie. His charges are headquartered in a spare bathroom, but it isn't unusual to find a raccoon scampering about in the family room or a baby deer in the kitchen. Each gets a name—Gort, Gilroy, Maverick—but the children know the boarders are temporary.

The little fawns are the hardest to let go, say the Bogues. "When their weight reaches 15 or 20 pounds," Barbara explains, "we take them to a nearby wilderness where rangers can keep an eye on them till they head off on their own."

Barbara and Gary, both longtime animal lovers, met in college through his pet skunk. "We've always had unusual pets," says Barbara. "Three months after we were married, Gary brought home an ailing boa constrictor!"

The Bogues *do* take time off from their charges to enjoy other family activities. Summers, there are frequent trips to the ocean, and last July, along with 14 other families, they went upstate to Mt. Shasta on a museum field trip. They're all music lovers, too: Corey plays the flute and piano, Jeff the drums and Barbara teaches piano at home. "My students are used to the wildlife," she laughs. "Our only problem was with a hawk that used to roost in the family dining room —he loved to 'sing' along!"

Barbeau Engh

If Colgate is just a kid's cavity fighter, how come Billie Jean King won't brush with anything else?



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Ask Billie Jean King. She wouldn't think of brushing with anything else.

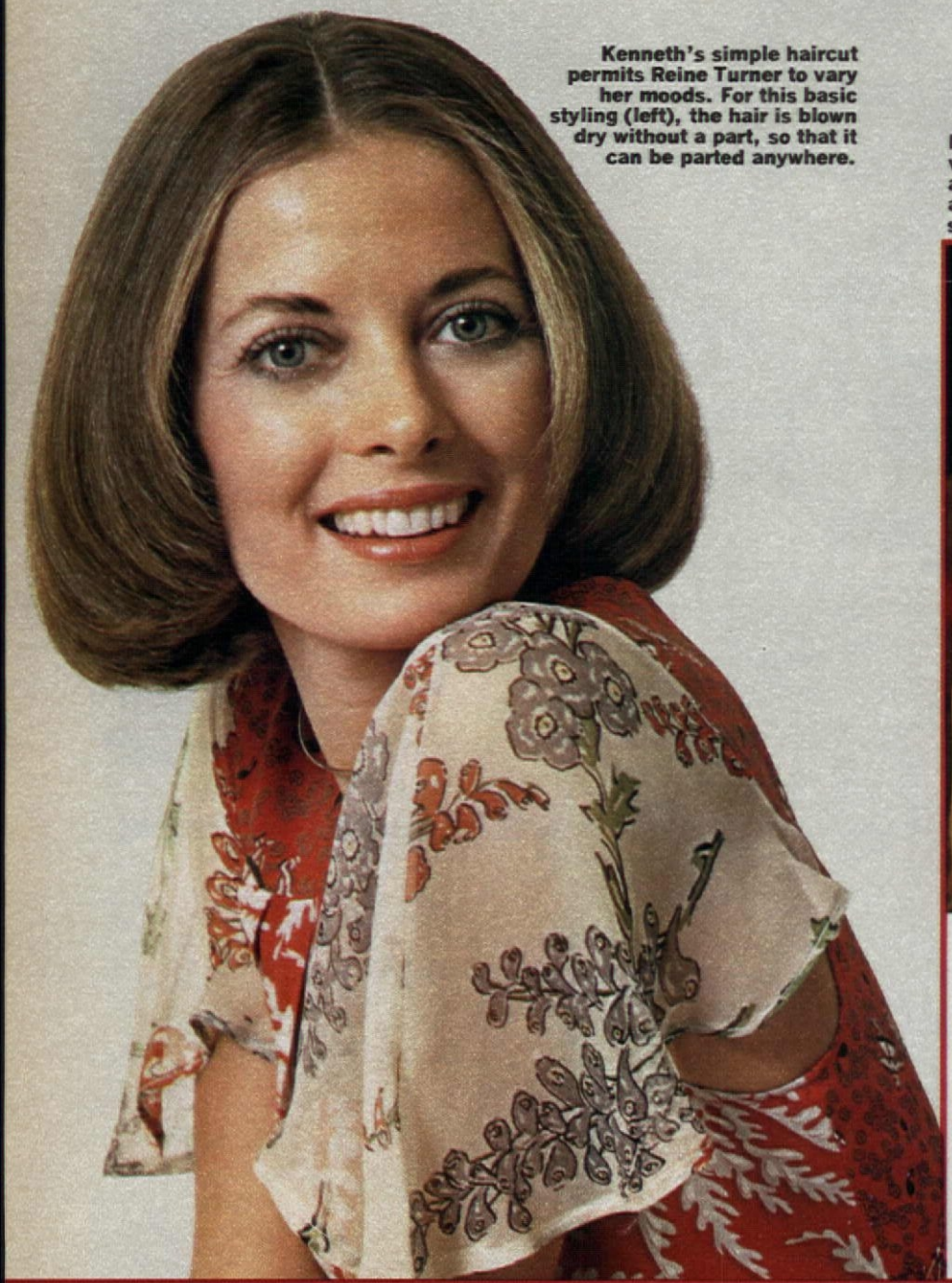


Colgate with MFP...the breath-freshening cavity fighter.

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EASY-CARE HAIR MAGIC...from a master stylist

Reine Turner, the lovely New Yorker pictured in different moods here and following, loves change. She not only keeps pace with her husband, Pete, a top commercial photographer, their active four-year-old son Alexander and the needs of their city and country homes; she also makes time for her own special talents. Reine is an amateur photographer, and her paintings and three-dimensional constructions have been shown in galleries. She has begun acting lessons and has a walk-on part in a movie. Says Reine, "I can deal with almost anything—*except* my hair." Now, after a session with master hair stylist Kenneth—who gave her a versatile cut—her hair is easily dealt with, too. (continued on page 16)



Kenneth's simple haircut permits Reine Turner to vary her moods. For this basic styling (left), the hair is blown dry without a part, so that it can be parted anywhere.

For evenings, and a more sophisticated version (below) of the basic hairdo, Kenneth advises Reine to pull her hair back and add a braided hairpiece, anchoring it securely in place all around with hairpins.





William Connors

Kenneth gives Reine the cut that works the magic (above), trimming her hair to a versatile, above-the-shoulders length with sides slightly longer than the back.



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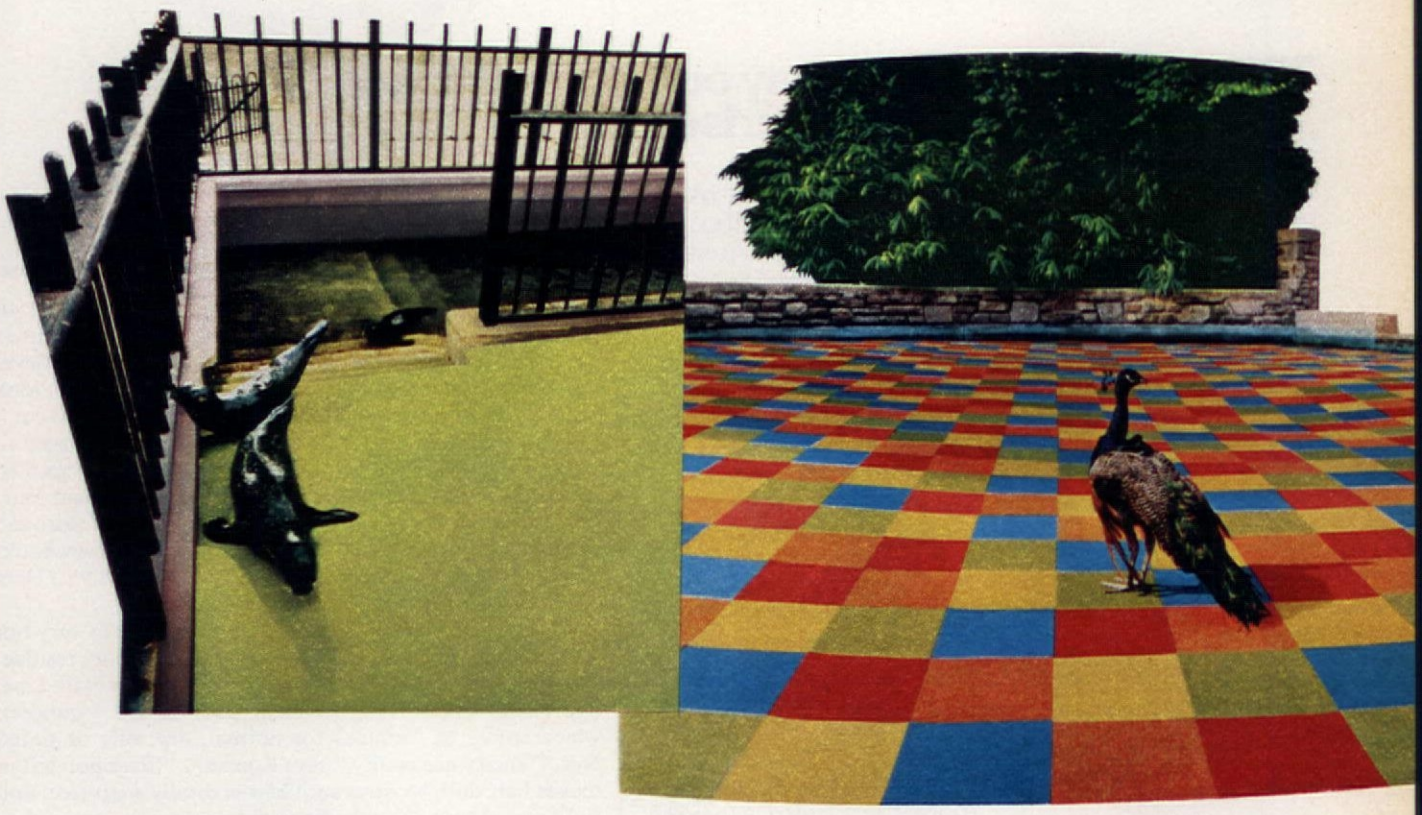


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Hot rollers give Reine a carefree mass of curls in just 15 minutes setting time. She can smooth the curls down into soft waves when she wants a more dramatic look.

Kenneth has gained world renown as the hairdresser of celebrities, but his specialty is giving *every woman* a flattering hairstyle that she can cope with on her own. He believes that "any woman can care for her own hair and have it look natural, healthy and clean. The first essential is a good cut."

It worked wonders for Reine Turner. "My hair used to be at an unmanageable, in-between length," she recalls. Kenneth blunt-cut it and gave her some styling and hair-care tips. (For those who can't profit from them firsthand at his New York salon, he has put them all into a new book, *Kenneth's Complete Book on Hair*. Doubleday, $8.95.) Here are some of his basics:

Always give yourself a pre-shampoo rinse with very hot water to help remove setting lotion and hair-spray residue. And use a shampoo made especially for your hair type, like The Shampoo That Kenneth Uses ($3 for 7 ounces), which comes in formulas for normal, dry, oily or tinted hair. "Then rinse madly," says Kenneth. "Shampoo left in makes hair dull, so rinse until hair is totally soap-free, and rinse some more. For the final rinse, use water as cold as you can bear it, to make your hair shine."

For blow-dry styles like Reine's, Kenneth combs hair down on all sides "and over the face," from a spot high on the crown, then fluffs it dry without a part, so it can be parted anywhere—or nowhere. To do this at home, you'll need a hand-held dryer with a lot of power and, for styling, a brush with rounded head (you roll the hair around it for added curve). First, comb your hair down all around, as Kenneth suggests. Working with one section at a time, grasp hair with brush, then slide brush from the scalp to the hair ends, following along with the dryer. (The dryer should be held six inches from your hair and kept moving to prevent scorching.) Start with the front section of hair, working on the under layer first, then the outer layer. Go around the head, section by section; re-wet any parts that dry before you get to them. If you have short hair, the best way to blow it dry is to finger-fluff it as you move the dryer.

Hot rollers are fine for quick sets, but they shouldn't be used more than three times a week, Kenneth cautions—less often on fragile hair. And use them with an electric-roller conditioner to guard against dryness. If you want maximum body, remember to let the rollers cool completely before you take them out. Removing the bottom rollers first will help prevent tangles. If you set your hair with regular rollers, use end papers, and comb lots of setting lotion in first. ("It should drip," says Kenneth) One to try: Kenneth's Setting Lotion in Regular or Special Formulas ($5 for 16 ounces). The (continued on page 57)

Introducing the Funnygraphs.™ They're tougher than your kids.

You know what happens. Give your kids a little phonograph. And in a few days it becomes a three-piece system. The tone arm off in the corner. The turntable on the dresser. The needle and cartridge under the bed. That's why Panasonic has made two portable record players that should stand up to the roughest tortures a 7 year old can dream up.

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R-72 original design by J. M. Willmin

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SALTBOX SIMPLICITY

This floor plan and the houses pictured on pages 68–73 depict one of the most beloved and enduring architectural styles in America. Here's their fascinating story.

In 17th-century New England, the easiest and most economical way to enlarge a house was to build extra rooms in a lean-to addition across the rear of the ground floor. The existing roof was then extended, covering the addition and providing extra storage space beneath the new rafters. By the end of the century, these extensions were so popular that houses began to be erected with the lean-to built right in. These charming little frame structures, with their soaring single chimneys and long, sloping rear roofs, came to be known as saltboxes and were especially admired in Connecticut and Massachusetts. Eight finely restored examples in and around Guilford, Conn., are on pages 68–73.

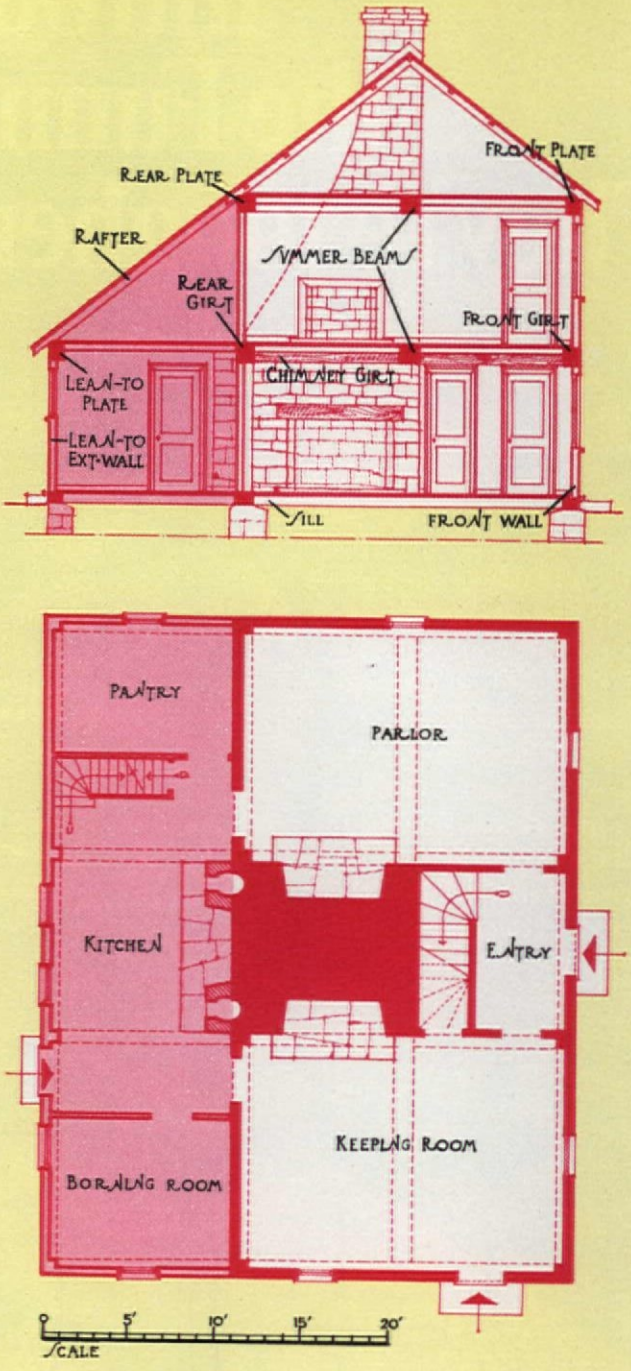
New England's first settlers, who welcomed any kind of temporary shelter, were often compelled by necessity to live awhile in primitive sod-covered dugouts or huts made of branches. However, as soon as they could, they built real houses, tapping the plentiful supply of native timber. These were usually modest frame structures with one room, a loft above it and a chimney at one end. By the mid-17th century, colonists with greater means at their disposal began building more elaborate homes, featuring such medieval English characteristics as steeply peaked roofs and second-story overhangs.

The most popular local style to evolve, however, was the simple frame house with a big central chimney and two-rooms-up, two-down plan (see ground-floor plan at right). The focus of this style was the chimney. It was massive, often measuring 10 feet square at its base in the cellar, and it tapered up to the roof, interrupted on the first and second floors by great, open fireplaces.

Once a cellar was dug and a chimney built, the frame house rose quickly on its foundation of fieldstone or brick. If a family could not afford to build the whole house at once, they did a portion at a time, adding the rest when needs became acute and funds permitted. The houses were built sturdily to last a long time. They were framed with huge oak timbers called girts and braced with heavy, hand-hewn summer beams (derived from the French word, *sommier*, meaning "beast of burden"), which supported the ceiling in each room (see drawing at right, top).

The walls of these houses were covered with clapboards or shingles, and finished inside with boards or plaster. In the earliest houses, interior walls were sheathed with vertical boards, often finely fitted together. The Kingsnorth-Starr house built by Henry Kingsnorth, an important early settler, is typical of farmhouses in Kent, England, site of his ancestral home. Its walls are sheathed with both vertical and horizontal boards, and finished off with hand-tooled dentil molding (see photographs, page 73). Summer beams are enhanced with fine carving, making them more pleasing.

The front door of the typical saltbox, as of the Kingsnorth-Starr house, was placed in the center of one rectangular wall frame, separating two rooms of roughly equal size—parlor on one side, keeping room on the other.



Ground-floor plan of typical saltbox (above) shows original two-room layout; bedrooms would be on second floor. Cross-section (top) indicates chimney and timbers; summer beams are broken lines. Lean-to areas are shaded.

The door opened into a tiny entryway where stairs climbed steeply to the second-floor bedchambers. The steps were narrow and winding, and the stairs themselves were completely enclosed with sheathing at first. Later, the sheathed enclosure gave way to paneled wainscoting that extended down from the handrail. Soon, hand-turned balusters and newel posts began to appear (see page 70, top right).

With the lean-to addition, three new rooms on the ground floor came into use. A new, big fireplace was cut into the rear of the chimney, and a spacious kitchen was created in the center of the lean-to. At one end, on the coolest side of the house, was a buttery or pantry; at (continued)

Illustrations by Charles Rieger

A little-known fact about wood explains why this house will withstand the rugged weather of the coast.

A house by the sea is subjected to all kinds of punishment. Rains pelt it. The sun scorches it. Salty winds lash it.

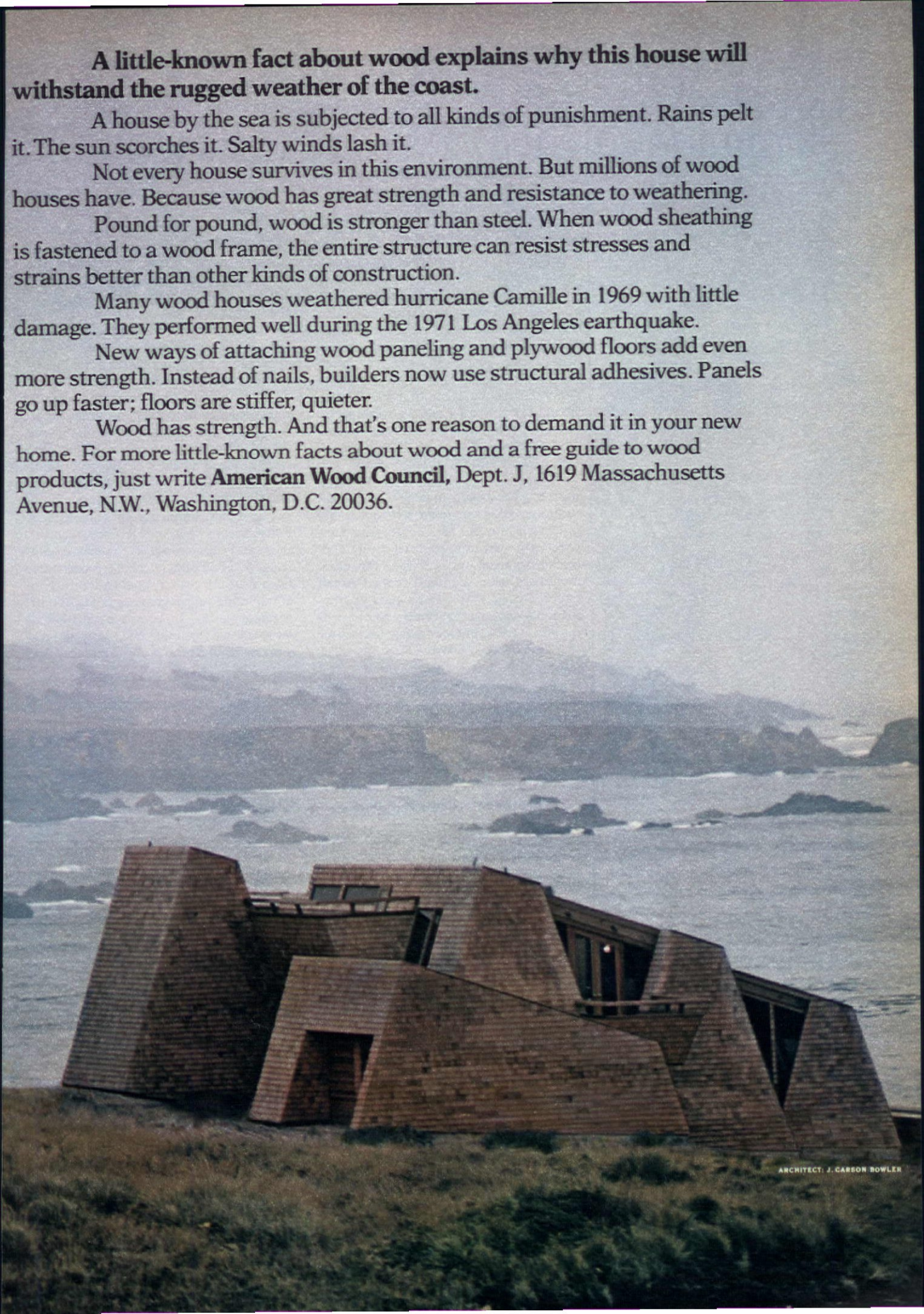
Not every house survives in this environment. But millions of wood houses have. Because wood has great strength and resistance to weathering.

Pound for pound, wood is stronger than steel. When wood sheathing is fastened to a wood frame, the entire structure can resist stresses and strains better than other kinds of construction.

Many wood houses weathered hurricane Camille in 1969 with little damage. They performed well during the 1971 Los Angeles earthquake.

New ways of attaching wood paneling and plywood floors add even more strength. Instead of nails, builders now use structural adhesives. Panels go up faster; floors are stiffer, quieter.

Wood has strength. And that's one reason to demand it in your new home. For more little-known facts about wood and a free guide to wood products, just write **American Wood Council,** Dept. J, 1619 Massachusetts Avenue, N.W., Washington, D.C. 20036.



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the other end was a small bedroom, sometimes called a borning room, where infants or sick and elderly members of the family could be cared for, conveniently close to the kitchen fire. Over these new rooms, beneath the sloping lean-to roof, was a tiny garret-like space for storage or extra sleeping quarters.

The life of the family revolved around the hearth. Cooking that had previously been done at the keeping-room fireplace was now done in the new kitchen. Heavy cranes and trammels swung iron cooking pots and soup kettles over the fire, while long-handled frying pans, griddles, trivets and roasting spits were placed within easy reach. Bunches of sweet-smelling herbs dried from hooks above the fireplace lintel, and pans of corn bread and Indian pudding were set to bake in the brick-lined ovens (called "beehive ovens" because of their arched shape) built into the chimney wall.

Windows of earliest New England houses were small, and few had glass in them. Glass remained rare and costly until well into the 18th century, in fact; most of it was imported from England. Such glass windows as existed were casement type, using diamond-shaped leaded panes. By the 1740s, some glass was being made in America, but it was not produced on a commercial basis until after the Revolutionary War. Then, as technology improved, glass panes grew larger, and double-hung windows came into use, with square panes of thick, wavy glass. The arrangement of windows across the front of the saltbox house was standard: one window for each room, plus an extra one on the second floor above the front door. Later houses had two windows for each room—nine windows across the front.

Earliest front doors were plain, made of vertical boards fastened across the back with horizontal battens and closed with a wooden latch operated by a string. When the string was pulled inside, the door could not be opened from the front. The friendly words of welcome, "The latch string is out," meaning that a friend could come in anytime, originated at this time.

Today's saltbox owners are understandably proud, restoring them with great care. "Let the house tell *you*," urges Pamela Holeman, whose charming house, begun in 1750, is pictured on pages 72–73. "If it doesn't look right, then it probably wasn't that way originally. The house will not frustrate you if the restoration you're doing is correct." Pamela and her husband, George, spent 14 months restoring their saltbox. They used no less than 40 gallons of stripper to remove many layers of paint—and to reveal, in their keeping room, magnificent walls sheathed in butternut.

Saltbox owners are always fascinated to learn whether their house's lean-to extension was part of its original design or a later addition. Experts say there are telltale signs you can look for. Outside, a sagging rear roof line may indicate joins in the rafters at that point. Inside, in attic rooms above the lean-to, you can see clearly if the extra-long rafters are one piece—or if they have been extended by framing additional lengths into the uppermost rear horizontal timber, the rear plate. Occasionally, too, in very old houses, exterior shingles can be found on the walls high above the old kitchen ceiling, as in the Hyland House of 1660 (pictured at bottom of page 69).

Whether a saltbox has an added lean-to indicating a very early date, or whether the lean-to is integral, the style today is as comfortable and practical as it always was. "Friends thought we would find the rooms cramped and small," says Pamela Holeman, "but not at all. It works very well for family living and the layout is wonderful for parties."

The sheer simplicity of the saltbox house means that old country furnishings and contemporary pieces blend happily. The Holemans have made skillful use of concealed modern lighting in conjunction with a growing collection of country pieces. In rooms once lighted with beeswax candles and Betty lamps, wonderful old beams and fireplaces are enhanced with tiny spotlights.

Guilford, where some of our saltboxes were photographed, is a historic country town on the shores of Long Island Sound, blessed with a great many superb examples of early architecture, including more than 100 homes built between its settlement in 1639 and the Revolutionary War—and 160 houses that date from 1810. There are nine saltboxes on one street alone! A well-planned town from the beginning, Guilford has at its heart a spacious, tree-shaded green, surveyed and laid out in 1729. Here, each July, a handcraft exposition is held, featuring the work of local craftsmen—and others from all parts of the country. Among several museums in Guilford, the Hyland House on Boston St., is one that saltbox-lovers should not miss. Completely restored and beautifully furnished with antiques, the Hyland House is open daily except Monday, from 10:30 to 4:30, July to September. Admission is $1. For anyone interested in reading further about saltboxes, the following books are recommended: *Early Domestic Architecture of Connecticut* by J. Frederick Kelly and *Domestic Architecture of the American Colonies* by Fiske Kimball (both are Dover paperbacks; each is $4); and *Old American Houses 1700-1850: How to Restore, Remodel and Reproduce Them* by Henry and Ottalie Williams (Bonanza Books, $3). — Rosemary L. Klein

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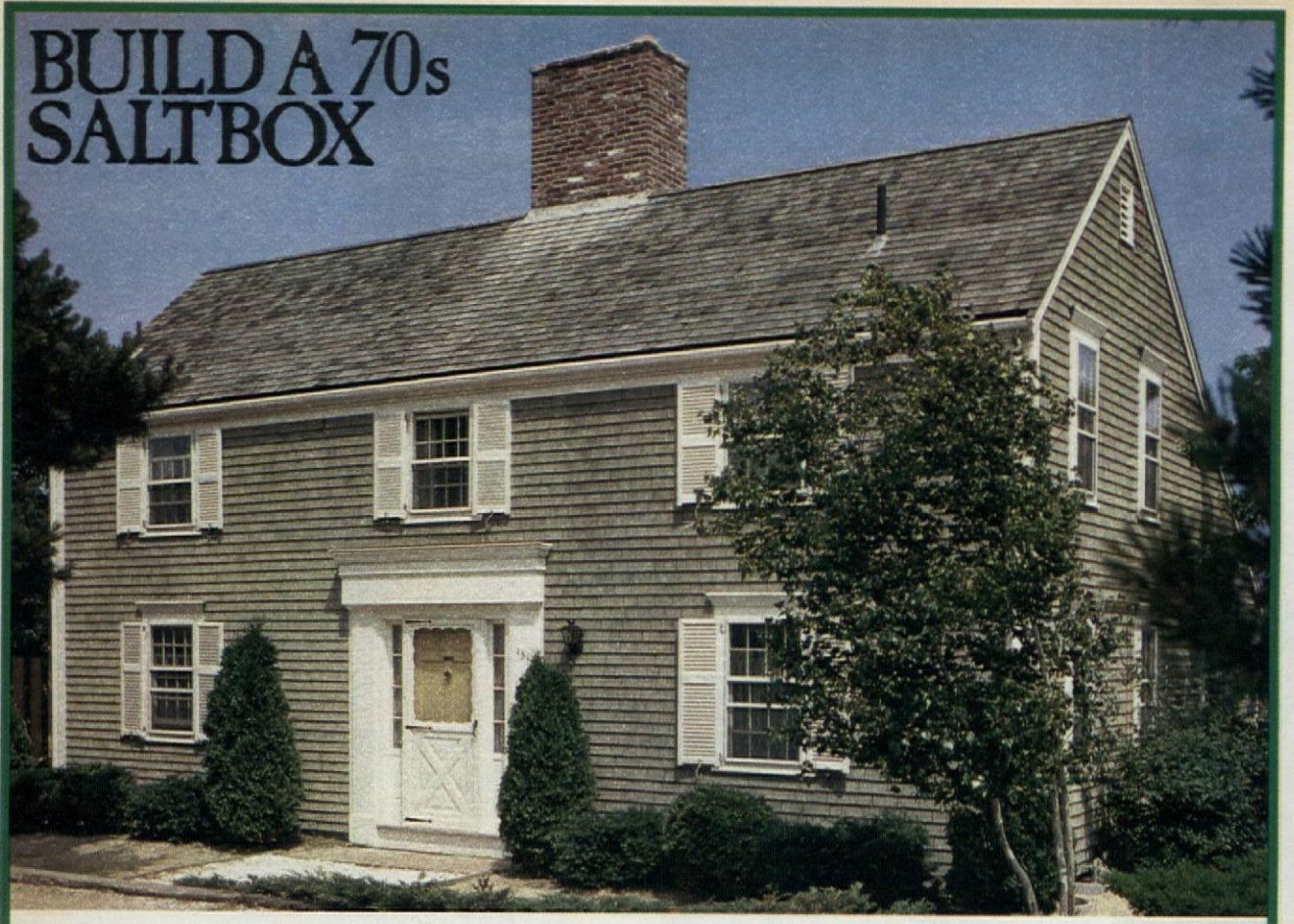
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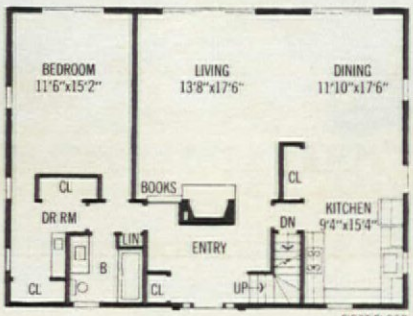
BUILD A 70s SALTBOX

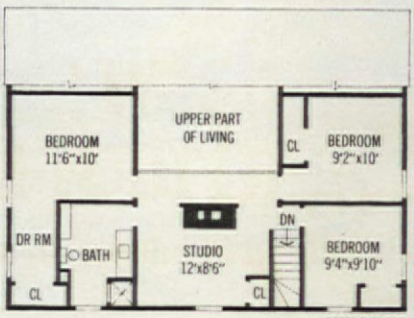


This contemporary saltbox, inspired by popular 17th- and 18th-century New England designs (see pages 18 and 68-73), offers the best of modern living under its traditional sloping roof. Designed by Claude Miquelle and Emil Hanslin Associates, the house has four bedrooms and 1,755 square feet. A smaller, three-bedroom version, the Cape Cod (1,670 square feet), is also available. Order plans for two houses for price of one.



Saltbox's spacious L-shaped rear deck is not shown at right, above.





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To prove it we'll give you the agitator and the Pucci scarf. Free. When you buy this Westinghouse washer



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The Westinghouse Extra Action Washer. It has everything you need for every laundry problem you have.

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Delve into this special new *American Home* section and you'll soon be knotting a Rya rug, or building a patio or saving lots of money on April 15. Next month more KNOW HOW to come.

CALCULATORS

Electronic mini-calculators, those hand-held auxiliary brains that have captivated the marketplace, seem to appeal to two types of people: one, those who love mathematics and working with figures, and two, those who hate mathematics and working with figures.

Miniaturization has taken what was once cumbersome and office-bound and spread its use to home, school, supermarket—anywhere you fiddle with figures. Suddenly, like the scarecrow in *The Wizard of Oz*, you are capable of all sorts of fast, accurate computations with a mere tap of your fingertip. The check comes to—tap, tap—yes, that's right. Little squarish numbers flash silently through a snowstorm of zeros and the answer glows in the black window. "There's my share, girls. Loved lunch. Let's do it again soon."

Dazzling, handy, useful, fun—but it'll cost you anywhere from $60 to $395. And in this day and age, when everything has to earn its way, is that an investment or just an indulgence?



A friend tells me that in only three months' use of his mini-calculator, he caught errors amounting to $20 in credit-card billings and bank statements. Just 50¢ here, $1 there, but at that rate his mini will pay for itself in, let's see—tap, tap—18 months, two weeks, three days.

Friend No. 2 tells me her husband spent a recent cross-country flight doodling on his mini-calculator. He knew that if he increased his home mortgage payments, he could cut down on the total interest paid and the span of the mortgage period as well. But what he hadn't realized was how dramatically much. He just tapped away at hypothetical figures until he found an optimum, an increase he could afford.

"He's so hyped on that machine now, he talks in percentages all the time," she said. "The latest flash is that we can save 12.5 percent on car expenses by leasing instead of owning."

Friend No. 3, who uses her mini to tote up her supermarket shopping, says she saves because the running total in red, right in her hand, (continued)

CALCULATORS

Palm-size thinking machines, they'll have you saving money with just a tap, tap of your fingertip.

induces her to keep buying down. When reminded that a cheap, hand adding gadget would do the same thing, she countered: "But my little calculator can figure out unit pricing and percentages, too, and *that* saves!"

A mini-calculator can also preclude wastage by enabling you to determine how much grass seed you should buy for the yard; how much yardage you'll need for those draperies; how much paint for the garage, etc. If you keep track of your car expenses, you can figure your gas mileage with a tap, tap or two, and any sudden variation could tip you off to developing car troubles. You can double-check all your bills with it. You can balance your checkbook. And there is always—repeat, *always*—April 15!

Mini owners seem to delight in finding new uses, too—ones that wouldn't merit laying out the money in the first place, but now that you've got the thing, why not? Like increasing recipes in accurate proportions; rescaling a dress pattern; figuring out golf handicaps, card-game scores, earned-run averages, foreign exchange.

Clearly, many people feel that the price was worthwhile. Manufacturers expect to sell from one to three million more minis annually for the next three years. A Sears store I checked at random was back-ordered for three weeks. Said the salesman: "They've really caught on. We're interested to learn what they do to our adding-machine business just before tax time."

Mini-calculators have it over standard adding machines in several ways, "calculation" being by definition more sophisticated than "adding." Minis are much faster, more silent, portable—and smarter. (With many of them, you can subtract, multiply, add and divide in any sequence without totaling in between—a feat that an adding machine can't hope to match.)

Two points in favor of the adding machines, though: They do give you a running record, and most mini-calculator figures are ephemeral little configurations, gone forever with a tap of the "clear" button. There are drawbacks to easy portability—the mini machines fit into your pocket or the pocket of unauthorized personnel, and if you leave around packs of cigarettes, the minis are not much bigger than one of those.

Mini-calculators owe their existence to a whole new technology which research brought to commercial maturity in 1970 and which has done for calculators what transistors did for the radio. Before the transistor you could carry music with you but you couldn't swing it from your wrist; in the same way, minis do nothing other calculating machines couldn't do—but do it cuter, cheaper and smaller. "Large-Scale Integration" (LSI) makes them possible. This is an American innovation, which is one reason American minis are still in the same ball park, price-wise, with the Japanese imports. Jon Campbell, at Texas Instruments, where they make minis, defines the newest LSI circuit (called a "chip," and no bigger than a piece of confetti) as "one containing the equivalent of 6,000 transistors." Is that mini enough for you?

The rocketing popularity of the machine, the competitive market and the continuing advance in the state of the art have kept a steady downward pressure on prices. Minis sold for $300 to $400 a few years ago; now they're usually priced around $100. (Ph.D.'s of the field are the two machines made by Hewlett-Packard; each sells for $395.) The lowered prices are sometimes due to cheaper, knock-off versions, but more often they're a result of drastic reductions on the same machine. There's a price war, and it's happening mostly in the under-$100 minis, in an effort to build volume by reaching down to students and others who either can't quite meet or yet justify the existing price.

There are those in the field who see a "floor" of around $40 for a reliable machine. (At this writing, the Casio Mini's suggested retail price is $59.95.) But Clark Kane, a spokesman for the Commodore mini-machine, refused to limit future developments in minis to any price floor. "I can see kids taking them to school like pencils," he said. Over a three-month period, Commodore dropped the price of its US-4 model from $149 to $109 (it's one of the least expensive calculators with a memory).

What features do you need in a mini-calculator? Most of the "four-bangers" (that's what they call the basic machines that can add, subtract, multiply and divide) display eight digits—enough for average use. (The $59.95 Casio Mini is a four-banger that gets by with six digits. Hewlett-Packard's HP-35 has 10.)

Also to consider is the decimal. Adding machines have their decimal "fixed" in the familiar 00.00 dollars/cents spot—fine, if you want to use it for money matters only. But some of the minis now have a floating decimal (the mini automatically places it where it belongs in the answer even if you punch in 24.67, 89, 9.2, .05 and 10,000 all in a string); others have one that you can either fix or float. Makers of machines without floating decimals say that people have been mentally placing decimals for years and that even the small extra price is not worth it. Makers of machines *with* floating decimals say the decimal is the most important thing for accuracy, particularly in calculating percentages.

The next thing to look for is a "constant." This permits you to add or divide a string of figures by the same number without having to punch in the whole problem every time—particularly convenient for doubling things, halving them or figuring discounts. A memory or not a memory? It's desirable if you want to do complex chain calculations in one fell swoop.

The power source is another variable that affects the price. There are larger, desk-top minis needing to be plugged in that are usually cheaper than battery-run calculators. Some minis use rechargeable batteries, some disposable ones, some give a choice of all three.

There is no escaping it: Figures are a fact of our 20th-century life; and whether you tap at them electronically or scrawl at them with a chewed-eraser pencil depends on your economics as you see them. Should you decide you "need" a mini-calculator, take into consideration the rapidly shifting price structure and the constantly changing technology and accept one word of advice: *Shop!* —Denise McCluggage

RYA RUG

Make yourself a simply smashing room accent: It's easy, satisfying and fun!

Using the simple Rya knot, you can duplicate the beautiful rug on pages 74–75. Yours will be smaller and you can choose your own colors. Materials are available at most needlework stores.

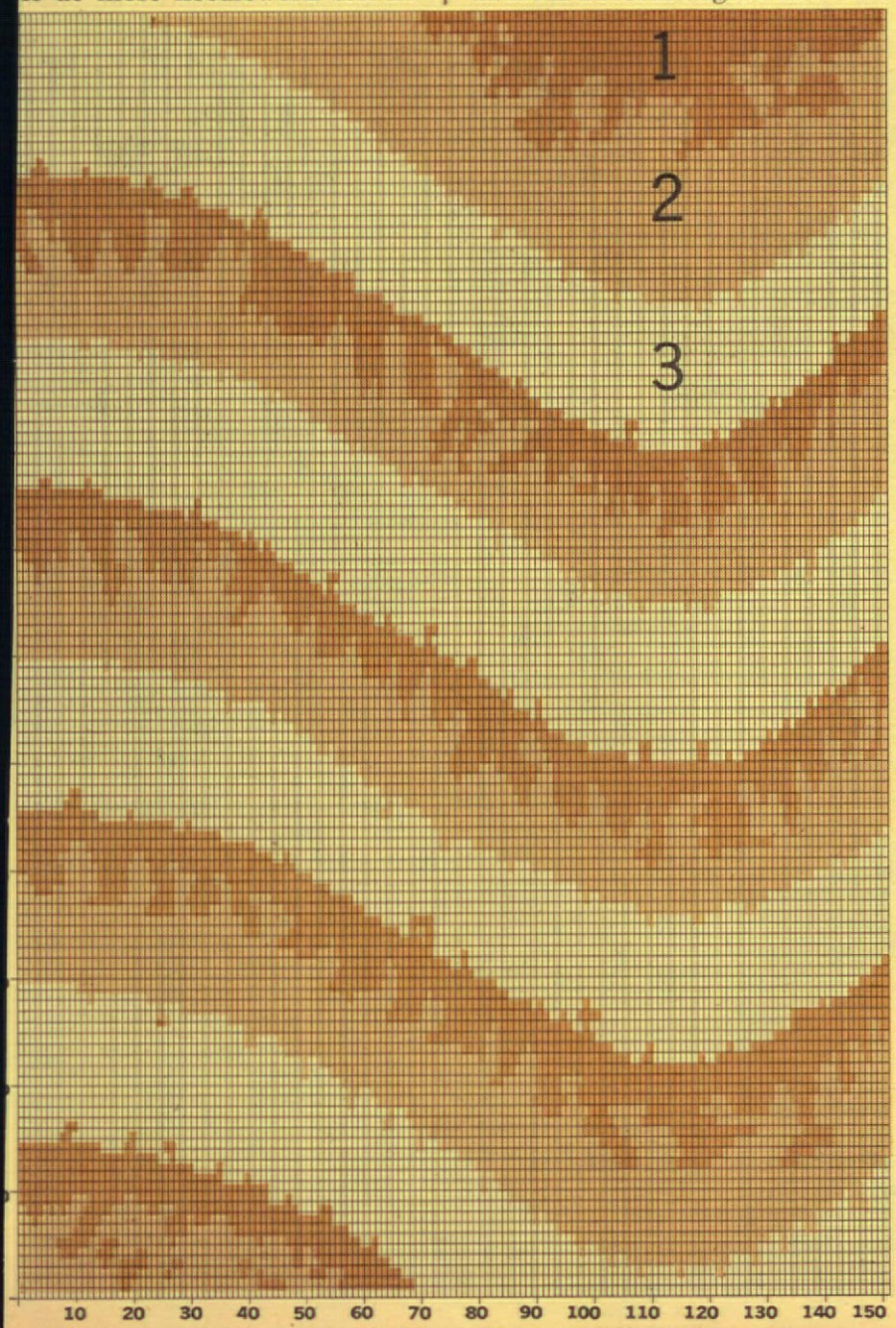
Backing: Scandinavian-made is best; other good backings are rug canvas (4 to 5 holes an inch), Paternayan's "Knot-On" or DMC Aida cloth. Rug is graphed (below) to fit a prefinished (the ends are already hemmed) piece of Scandinavian backing, 47 by 69 inches. It accommodates 120 rows, 151 knots to a row. You will knot in horizontal rows ½ *inch apart*. Plan your backing for these measurements.

Yarn: Use heavyweight Rya yarn. For rug shown, you'll need about 22 3½-ounce skeins cream (#3 on graph), 17 brown (#2), 10 dark brown (#1). Cut yarn into long strands (about 60 inches). Use a #13 tapestry needle; thread 3 strands at once.

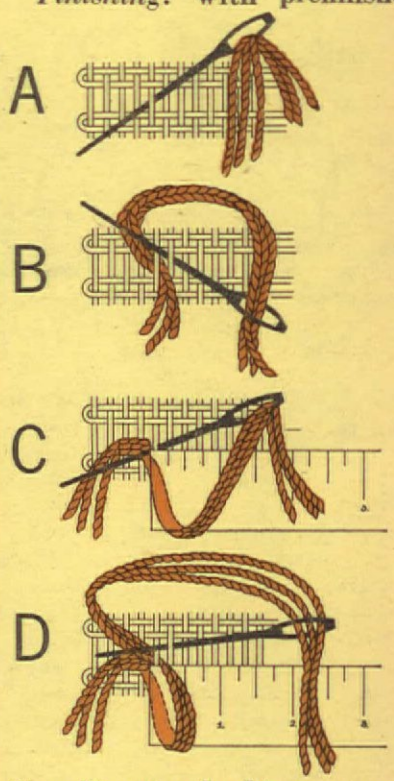
Knotting: First row is ½ inch in from bottom edge. Start row: Insert needle (A); holding a tail of yarn 1⅜ inches long (all loops will be this size), bring needle around and under next vertical thread (B) to finish first knot. For second knot, loop yarn around ruler or thumb; pass needle under next thread (C), then around and under the next (D). Repeat across row. At row end, trim yarn tail to 1⅜ inches. Cut loops unevenly when you reach row end or change colors, for slightly shaggy look.

Graph: This shows color placement. Each box is one knot, covering two vertical threads. Work each row to side selvages; complete one row before starting next, to avoid entangling loops. To change colors, finish and cut last stitch.

Finishing: With prefinished Scandinavian backing, none is needed. For other backings, sew narrow hems. Use first and last ½-inch rows (which are without knots) for fringe. To make fringe, use Rya knot with extra-long loops; cut. At one end, fringe will fall in same direction as work; at other, knot fringe from opposite direction, hiding exposed backing with overcast blanket stitch. Use a pad under the rug.—Joan Scobey



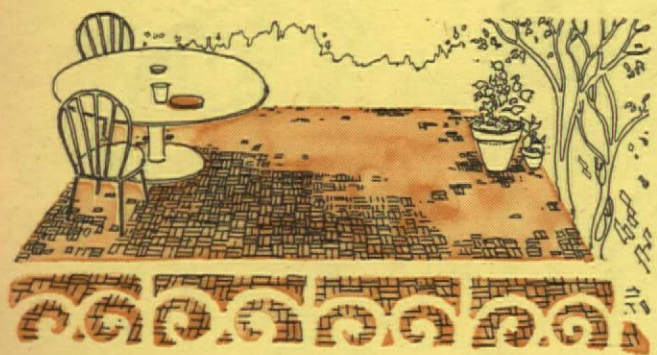
Numbers up left side of graph indicate rows; those across bottom indicate knots.



If you enjoy rugmaking, here are two books you might like: *Rugmaking from Start to Finish* by Joan Scobey, Lancer (paperback), $1.95; *Techniques of Rya Knotting*, by D. Wilcox, Van Nostrand Reinhold, $8.95.

PATIOS

Read this before you choose a patio floor. The five most popular are compared according to design, utility, cost, maintenance and ease of building.



BRICK

Uses: Brick is often considered the material most compatible with traditional homes, but it is also used very successfully with contemporary designs. It's particularly well suited to a small, formal terrace, but you can just as easily lay it in flowing curves. When loosely placed, brick is likely to be uneven underfoot. Though it will retain the sun's heat, it has a low glare factor. Cost is moderate to high.

Design range: You can lay brick in a wide variety of patterns, which adds a design interest not possible with most other materials. And colors go beyond red—to pink, red-brown and buff. If your brick patio is large, redwood section dividers will break up its expanse. Sections of brick are quite at home in patios made of other materials. Brick is long-lasting and takes on a pleasantly weathered look.

Building: For a patio floor, you can lay bricks: (1) loosely on a sand base, with sand between them; (2) on a sand base with mortar swept between them and wet down; (3) on a concrete slab with bricks set in mortar. The first two can be done even by an inexperienced homeowner, although they're time-consuming jobs. Setting bricks in mortar on concrete should probably be left to professionals. In areas subject to freeze-and-thaw cycles, bricks on a sand base may tend to roll or heave during the winter, requiring some resetting in the spring.

More information: Brick Institute of America, 1750 Old Meadow Rd., McLean, Va. 22101.

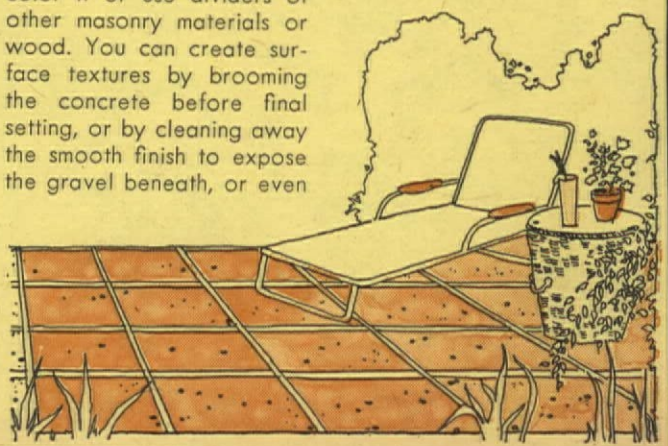
CONCRETE

Uses: Concrete can be used alone as a flooring or can serve as a base for brick or stone. It's probably the least expensive patio-flooring material if you're covering a large area. It provides a good, firm surface for tricycle-riding and playing, and it's easy to maintain—a quick sweeping or hosing does the job. In full sun, concrete reflects a good deal of heat and glare, but this can be minimized if you use a textured or colored surface. Concrete also tends to retain the heat of the day and give it off at night.

Design range: Since concrete conforms to any shape, there are no design limitations. Some people object to concrete's "hard, commercial look," but there are many ways this can be avoided—you can texture the surface, color it or use dividers of other masonry materials or wood. You can create surface textures by brooming the concrete before final setting, or by cleaning away the smooth finish to expose the gravel beneath, or even by implanting pebbles as it dries. It's best to color concrete while you're laying it, mixing color into a thin, top layer.

Building: Working with concrete isn't easy; an amateur should tackle it only if he has a full awareness of what is involved. The easiest kind to work with—the bagged ready-mix, to which you simply add water—doesn't go very far when you're building a patio. Your next choice is to buy the dry ingredients in bulk and do your own mixing (you can rent a power mixer). This is the best bet, because you can do the work in manageable sections. You could order a transit-mix truckful, but this would add the problem of delivery (getting the heavy truck to your site) to that of handling a lot of concrete.

More information: Portland Cement Assn., Old Orchard Rd., Skokie, Ill. 60076.



WOOD

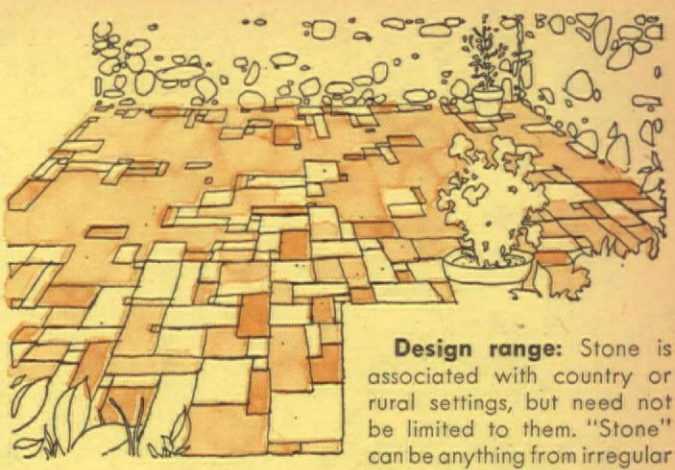
Uses: Wood blocks and rounds *have* been used as patio flooring, but a deck of wood planks (redwood or cedar are good choices) is much more common and generally much more satisfactory. Though a deck is usually chosen for sloping land where leveling for a typical patio is not possible, you might also consider it for a level site. Those spaced planks of the deck drain well and require little maintenance. On proper piers, the deck should give no problems of movement during cold weather. Wood for a deck ranges from medium to high in cost.

Design range: Because the look of a deck is unquestionably contemporary, it can serve the purpose of updating an older house, and it is an obvious choice with modern architecture. The wood will weather to silver gray, but you can stain it if you want to add to or retain the original color. The stain has to be renewed occasionally.

Building: Many home handymen feel more comfortable working with wood. The biggest problem is the understructure, which must give the deck rigidity and keep the wood from contact with the ground.

More information: Western Wood Products Assn., Yeon Building, Portland, Ore. 97204; or California Redwood Assn., 617 Montgomery St., San Francisco, Calif. 94111.





STONE

Uses: Stone in all its variety has been a traditional patio material, but it is perhaps less popular today because it is, generally speaking, expensive. However, the cost depends for the most part on local production, so that in any one area you might be able to get good patio stone at a reasonable price. A stone floor is rugged and durable but, like brick, it becomes uneven under freeze-thaw conditions unless it is set into concrete (which, of course, adds to the cost). The stone itself will need little or no care, but treating the joints could create maintenance problems for you (see below). Cast-concrete paving blocks are a less expensive (and less durable) substitute.

Design range: Stone is associated with country or rural settings, but need not be limited to them. "Stone" can be anything from irregular "flagstones" to rectangular "slates" (the terms are often used interchangeably). Some varieties are simply split, giving them a natural shape, while others are cut and dressed into exact dimensions. A stone patio can therefore look as formal or informal as you want. And you'll find there are dark reds, blues and greens as well as grays and browns.

Building: Stone can be laid directly on the ground, but it is far better if you prepare a sand base, as for brick. To define the stones, leave a joint a half-inch or wider between them. You can grow grass in these joints for a pleasant look, but it's difficult to do and then you've got a clipping job. Use creepers such as thyme or ajuga if you want greenery. Setting stones in concrete is best left to professionals.

More information: See a stone supplier.—Guy Henle

GRAVEL

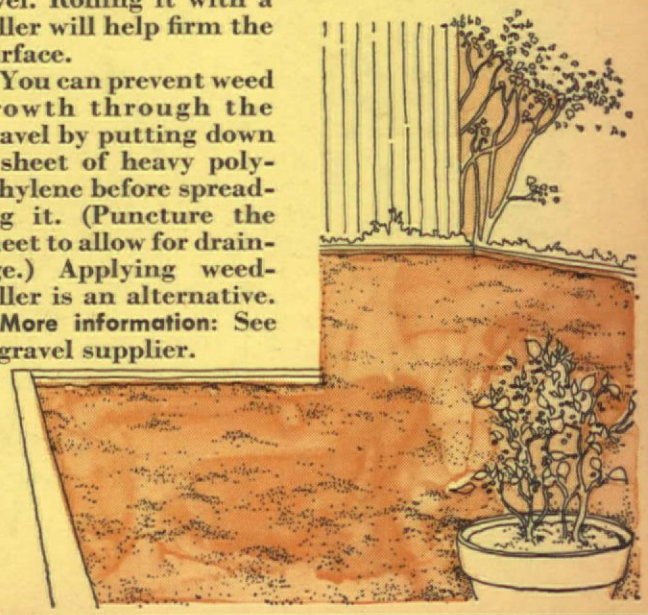
Uses: Gravel makes an attractive surface when it is confined to private, low-traffic areas (a sunny spot outside a bedroom, for example), but it shouldn't be used extensively as a patio material. It's not good for any area involved in children's play, nor is it particularly comfortable for adult walking. But it fits well into a small city garden or at the rear of a town house. Gravel should have a firm boundary to keep it from being scattered. It is a low-cost material and will last a long time, though you may have to renew it.

Design range: Gravel has a natural, textured appearance—with grays and browns of rock the predominant colors. It comes in several sizes, but the ½-inch size works best as surfacing. Gravel has an informal look, and is often laid in an irregular shape.

Building: Gravel should be put down over a hard-packed earth base, in a layer 2 to 3 inches thick. You can spread it easily with a shovel, then rake it level. Rolling it with a roller will help firm the surface.

You can prevent weed growth through the gravel by putting down a sheet of heavy polyethylene before spreading it. (Puncture the sheet to allow for drainage.) Applying weedkiller is an alternative.

More information: See a gravel supplier.

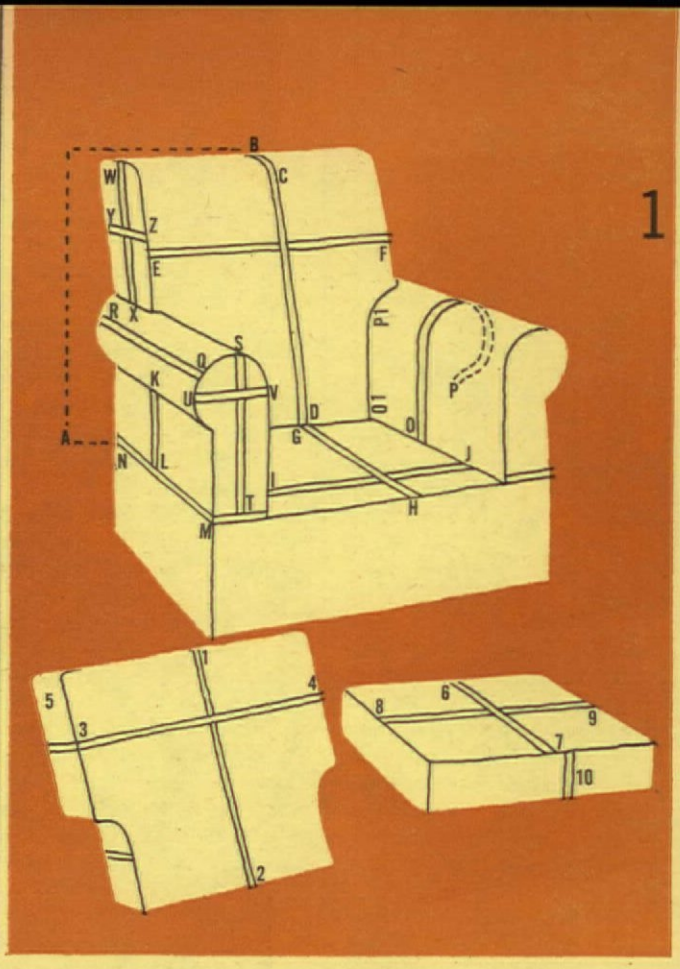


SLIPCOVERS

Give a tired chair a beautiful new lease on life.

Slipcovering isn't as difficult as you might think, and the rewards are pure joy! You can easily adapt our directions for covering a lounge chair (shown on page 65) or a slipper chair (page 67) and make a cover that's as professional looking and snug fitting as upholstery. You might even call it *slipholstering* a chair!

Both of the chairs we covered were 29 inches high. The 27-inch-wide slipper chair, as you can tell from a glance at the photograph (page 67), was a simpler slipcovering job than the 32-inch-wide lounge chair. But you should be able to cover *any* size and style chair if you adapt and follow our directions. And once you've done a chair, just do a bit more adapting, and you can cover a lounge or Lawson sofa with the same instructions. All you have to do is add on extra length and cushions.



1

MEASURING CHART FOR LOUNGE-CHAIR SLIPCOVER

(Directions refer to Illustration 1, above)

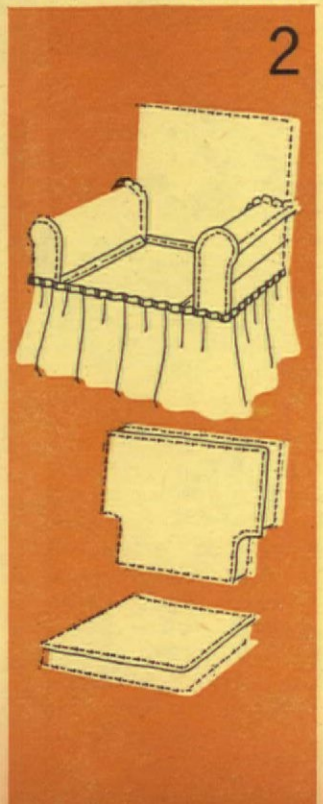
Piece		Width	Length
Back length	Measure up from center point between tops of legs to top of chair, A to B. Add 1 inch seam allowance		____inches
Back width	Measure across back of chair at widest point. Add 2 inches seam allowance	____inches	
Inside back length	Measure from C to D. Add 2 inches seam allowance plus 3 inches for tuck-in at bottom		____inches
Inside back width	Measure E to F. Add 2 inches seam allowance	____inches	
Seat length	Measure G to H. Add 2 inches seam allowance plus 3 inches for tuck-in at back		____inches
Seat width	Measure I to J. Add 2 inches seam allowance plus 6 inches on each side for tuck-in	____inches	
Side length	Measure K to L. Add 1 inch seam allowance. CUT TWO, A RIGHT AND A LEFT	____inches X 2=	____inches
Side, front to back	Measure M to N. Add 2 inches seam allowance	____inches	
Arm length	Measure O to P. Add 2 inches seam allowance plus 3 inches for width tuck-in O1 to P1. Add 6 inches for tuck-in at bottom of piece. CUT TWO, A RIGHT AND A LEFT	____inches X 2=	____inches
Arm width, front to back	Measure Q to R. Add 2 inches seam allowance plus 3-inch width tuck-in as in O1 to P1	____inches	
Front length of arm	Measure S to T. Add 2 inches seam allowance. CUT TWO, A RIGHT AND A LEFT	____inches X 2=	____inches
Front width of arm	Measure U to V. Add 2 inches seam allowance	____inches	
Upper length of sides	Measure W to X. Add 2 inches seam allowance. CUT TWO, A RIGHT AND A LEFT	____inches X 2=	____inches
Upper width of side	Measure Y to Z. Add 2 inches seam allowance	____inches	
"T" cushion: Length	Measure 1 to 2. Add 2 inches seam allowance. CUT TWO, A TOP AND A BOTTOM	____inches X 2=	____inches
Width	Measure 3 to 4. Add 2 inches seam allowance	____inches	
Depth of box	Measure 5. Add 2 inches seam allowance. Multiply this by number of #5 lengths needed to go around cushion		____inches
Seat cushion: Length	Measure 6 to 7. Add 2 inches seam allowance. CUT TWO, A TOP AND A BOTTOM		____inches
Width	Measure 8 to 9. Add 2 inches seam allowance	____inches	
Depth of box	Measure 10. Add 2 inches seam allowance. Multiply this by number of #10 lengths needed to go around cushion		____inches
TO ESTIMATE YARDAGE, ADD UP INCHES FOR TOTAL LENGTH (RIGHT) AND DIVIDE BY 36. ADD YARDAGE FOR FLOUNCE AND WELTING (BELOW).			____ **Total**

Flounce and Welting: Allow enough 17-inch-deep fabric for flounce composed of 9½ horizontal running yards; you'll need about 4¼ yards. For welting, you'll need about 1 yard.

Materials. *For lounge chair:* 12 yards 54-inch fabric; 16 yards cable cord for welting; 29-inch upholstery zipper for "T" cushion; 36-inch upholstery zipper for seat cushion; 25-inch upholstery zipper for chair back; 10 yards Conso single-cord shirring tape for flounce; 10 yards Dritz 1½-inch Stitch Witchery for flounce hem. *For slipper chair:* 8 yards 48-inch fabric; 13 yards cable cord for welting; 36-inch upholstery zipper for cushion; 26-inch upholstery zipper for chair back. *Notions for either chair:* Box of silk pins; tape measure; blue pencil or chalk; needles; heavy-duty thread; ruler. (*Note: Use only preshrunk fabric; always work on right side of fabric.*)

Measuring instructions. Begin by measuring chair to estimate fabric needed. (Illustration 1 and chart show you how to do it for lounge chair; adapt for slipper chair.) Estimate yardage (see chart). Add 1 extra yard if fabric has design that needs centering. Add 1¼ extra yards if it has large design. For slipper-chair skirt, allow 2 extra yards.

Study design of fabric; drape it on chair to get best effect. If you're a beginner, or if you're using a fabric with a complicated design, it's best to make a muslin pattern (or use an old pressed sheet) first. Cut and pin, then trim muslin according to the general instructions below. Don't sew; position pattern, pin, then cut fabric and you're ready to baste and sew your cover.



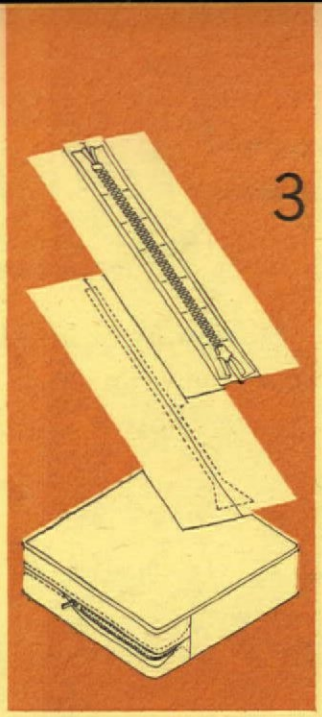
General instructions. These directions are for the lounge chair. Apply them to slipper chair by making adjustments listed at end of article.

Cut off all selvages or fabric will pucker. Then when you decide on placement of fabric, cut according to measurements you've made. (*Be sure that you have added allowances for seams as designated in chart.*) Each piece *must* have design planned for proper placement.

Pin length required for chair back to top center of back. (*Place all pins horizontally, indicated in Illustration 2.*) Pin across top from center out to sides, following line of chair through fabric. Keep fabric straight, design even. Pin sides, keeping fabric taut and even. Do inside back, inside arms, seat and outside arms, pinning pieces to each other and allowing for tuck-ins (Illustration 2).

Center and cut fabric for cushions (Illustration 1 and chart). Make up zipper sections for boxing at back of seat cushion and at bottom of "T" cushion (Illustration 3): In each section, allow 1 inch at top and bottom of fabric enclosing zipper; insert zipper. Sew section into boxing.

Your fabric pieces are all pinned (check Illustration 2). Make any necessary adjustments now for better fit later. Trim all seams to 1 inch. If necessary, notch at curved sections around arms so seam will lie flat. With blue pencil or chalk, mark outline of each piece just outside pins. At this point, determine which seams you will welt, including cushion seams; measure yardage required for welting and cable cord. Trim all seams (except where flounce will be attached) to ½ inch beyond marked lines outside



seam. Remove pins and fabric.

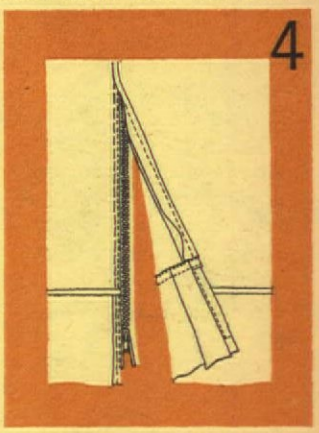
Make your welting. To cut strips, fold a 1-yard piece of fabric in half diagonally; press. Mark off 1½-inch strips from center fold; cut and sew lengths together. Fold strips over cord and machine stitch, using adjustable zipper foot and stretching fabric slightly. *Always use adjustable zipper foot on welted seams.*

Baste welting to marked line on right side of fabric pieces, cord-side down on fabric. Sew. Match marked line on adjoining piece so welting is between the two; baste, sew. Repeat for all pieces. Leave one side at chair back partially open for zipper (Illustration 4). Sew welting to top and bottom cushion pieces; baste boxing in place, then sew.

For chair side pocket, use a fabric scrap 15 inches wide by 8½ deep. Machine stitch a 1¼-inch hem at top; turn under ½ inch on sides and baste bottom and sides to chair cover. Flounce will cover raw pocket-bottom edge. Sew in place on sides and at bottom.

For flounce (see chart), seam 17-inch-deep pieces together. Fold fabric under 1½ inch at top to make heading; press. Baste shirring-tape 1 inch down from top of heading (on wrong side), covering raw edge. Machine sew above and below tape's cord; do not sew over cord. Turn up a 2-inch hem at bottom of flounce. Insert strips of Stitch Witchery between front and back; press with warm iron. Pull cord in shirring-tape until flounce fits around chair; distribute shirring. Secure and trim surplus cord. Sew flounce to chair cover. Insert zipper on chair back (see Illustration 4).

Adjustments for slipper chair. Follow the cutting and sewing procedures for the lounge chair, ignoring directions for arms, "T" cushion and shirred flounce. Slipper chair has a 4½-inch-deep, straight strip of fabric just below the cushion. To make this strip, measure and cut fabric; sew welting to top, bottom and corners. Baste strip to chair bottom and sew. Chair also has a flat

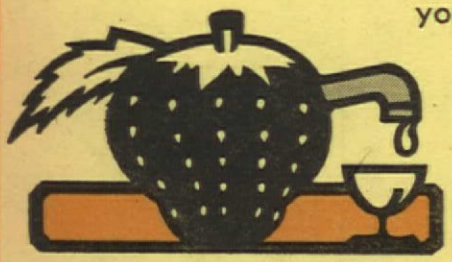


skirt with an inverted pleat at each chair leg. For skirt, use 15-inch-deep strips of fabric; seam together as many as you need to make up the five yards that go around the bottom of chair (this includes 16 inches for each inverted pleat). Fold fabric in half horizontally; press. No hem will be required because of fabric fold. Allowing 1 inch for seam at top of skirt, pin and baste skirt to bottom of welted strip, folding pleat at each leg. Sew. Completed skirt will be 6½ inches deep.
—Dorothy Lambert Brightbill

Some helpful books are: *How to Make Slipcovers*, Singer Sewing Library (paperback) 29¢; *Singer Sewing Book, Revised Edition*, Singer, $8.95; *America's Sewing Book* by Sandra Ley, Scribner's, $9.95.

The GOOD LIFE

Now you can drink a Frasier or watch your family on TV or wear a dress sewn by your husband—*anything's* possible!



SWEET TOOTH OF YOUTH

If you want to get into the drinking spirit of '73, step up to a bar and ask for a Super Bird, a Red Baron, a Sigmund Frost, a Pussycat or a Frasier. These are just a few of the new cocktails favored by the young today because they camouflage hard liquor with sweet additives. The Frasier, a fanciful West Coast favorite, is named after the late California lion stud who fathered 34 cubs. It's a powerhouse consisting of bourbon, anisette and grapefruit juice. One drink, you purr; two drinks, you roar. They're adding drops of Kahlua to milk, they're even drinking a new carbonated vodka that has a rich strawberry flavor.

Should all this sound too tame for you, may we recommend the latest Godfather cocktail—six shots of anything!

WOMEN AND CARS

A recent survey reveals that the U.S. woman plays a big role in selecting the right new car for her family. Although her husband makes the final decision about the purchase, she has a lot to say about it. Her prime consideration is economy: reasonable price, moderate operation costs, resale potential.

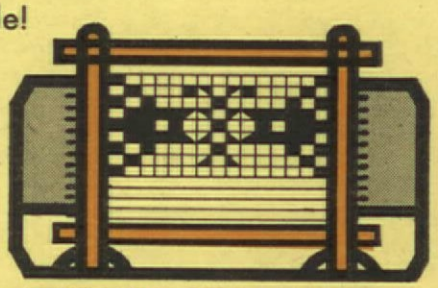
The women questioned come from families with at least one unmarried child at home and two cars in the garage. They registered a high preference for station wagons and standard-size cars. Exterior and interior colors interest them, but not brand names. They do not regard a car as a status symbol. Their musts include power steering, power brakes, air conditioning and lots of safety features.

NONCOMMERCIAL BLISS

All hail the advent of cartridge TV! Think of the luxury of watching movies, plays, concerts and sports events on TV without commercials!

This viewing marvel is made possible by prerecorded cartridges that can be shown on any channel of your TV. Now you can buy a console with cartridge feature for about $1,300. But by June, Cartridge Television will offer a Cartrivision video-player attachment for about $700 that will convert your TV into a cartridge-playing unit. Three kinds of tapes will be available: full-length feature movies at about $3 a showing; prerecorded shows—plays, football games, cooking lessons—for $12.98 to $39.98; and, for $1 less in each category, blank cartridges to record any TV show you want or to film at-home movies (with the aid of an Instant Replay Camera, $250) for TV viewing. Among companies offering Cartrivision will be Admiral, Emerson and Warwick.





WARP AND WEFT OF IT

In the village of Waban near Boston, Mass., Libby Van Buskirk creates rich multidimensional weavings in beautiful bright colors. Her textured works are in startling contrast to antique weaving forms. "In traditional tapestries," says Libby, "the warp was completely covered up. My weavings are warp oriented. It's like showing the ribs in a building. I use the warp and weft in as many combinations as I can find; there are endless possibilities. Sometimes I go back to the weaves developed by early American weavers and get ideas from some of their complex combinations."

Libby, who teaches on-loom weaving at Boston's YWCA workshops, has exhibited her works at the Denver Art Museum, Boston City Hall, Smith College and many galleries and art centers. She sells her hangings (for $40 to $600) as fast as she makes them, but that isn't very fast! "Real weaving," she feels, "takes a long time, a lot of planning and thinking. But the actual process is exciting! Wonderful things happen when you find intertwining combinations that you like."

And wonderful things happen when people see Libby's handiwork—none of it stays with her for long. "Sometimes," she says, "I have to give up a finished one before I'm through thinking about it."

MEN AND SEWING

The American male will soon have you in stitches, according to reliable sources. Men and boys across the country are taking to sewing—making their own ties, sports shirts and chinos, and embroidering their jackets and jeans with trimmings. Things have reached the point where major pattern companies have opened nationwide sewing schools for men—Simplicity Pattern Co. offers an expanding line of men's fashions. Aurora Central High School in Denver, for one, has 40 boys enrolled in its sewing class. And a New York executive makes dresses for his wife. "It's therapeutic," he says, "and much less expensive than buying them for her."

—Louis Botto



Works of art from Italy. Sears Bellissimo bedspreads.

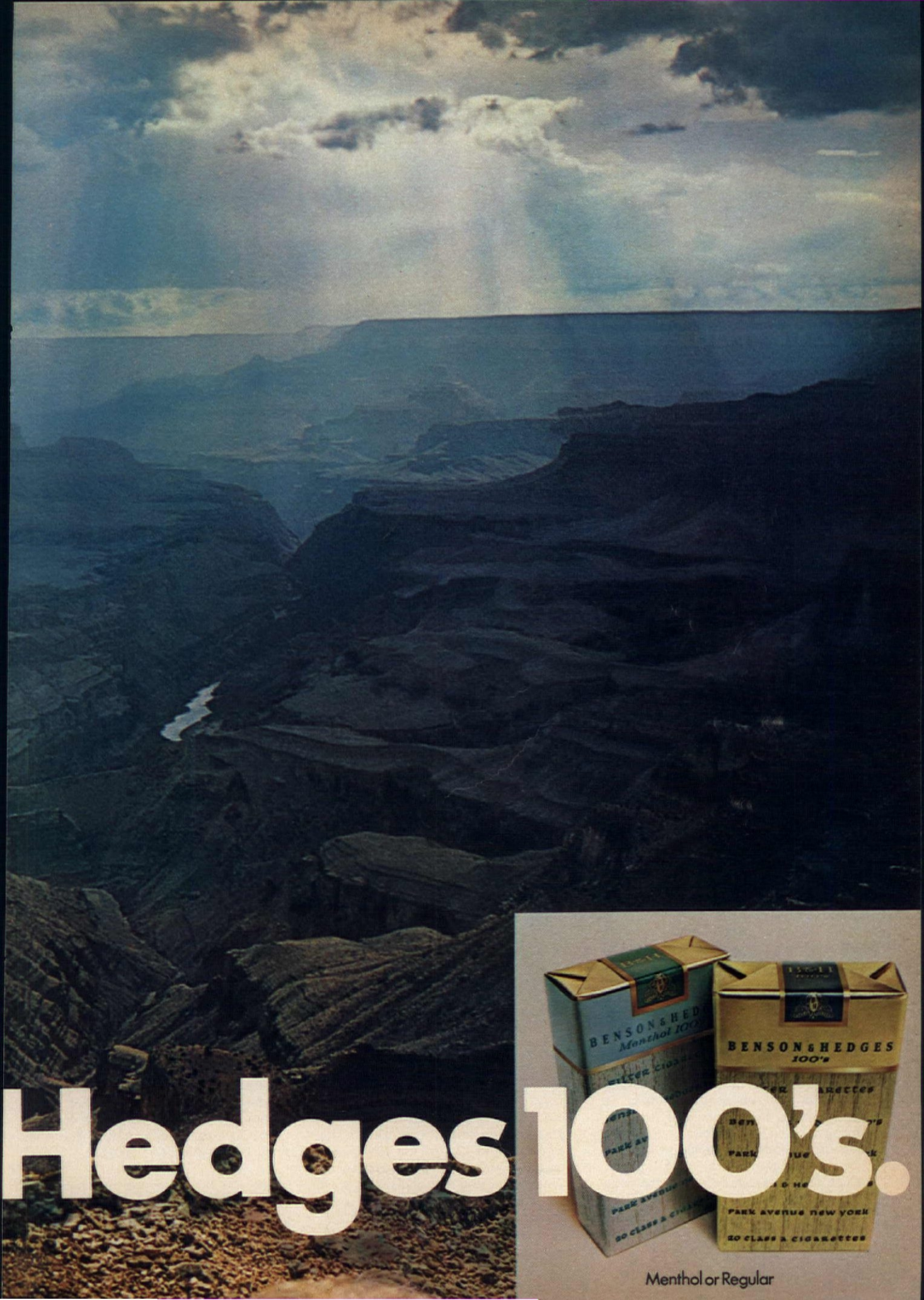
Italy has dazzled America for centuries with the world's most exquisite works of art. One such art is tapestry weaving. And Sears imports it, especially for you, with our exclusive Bellissimo bedspreads.

Now the look of sixteenth century tapestry comes to life for your bedroom. Each Bellissimo bedspread is created by an intricate weaving process that's been the secret of Italian craftsmen for generations. Each is delicately embroidered in thick, luxurious yarns. And bordered with a deep, graceful fringe.

Choose from five classical designs, eighteen rich Renaissance color combinations. All easily dry cleaned. In sizes that range from full to king. At most larger Sears, Roebuck and Co. stores, and in the catalog.

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av. per cigarette, FTC Report, Aug. '72


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TRAINING YOUR FAMILY DOG

By James R. Kinney, V.M.D.

In his day the dog has held down such responsible jobs as hunting, sled pulling and shepherding; he has guarded property, guided the blind and tended bar in the Alps. The dog is highly intelligent, he wants to please, and his memory is excellent. Training should be an easy job for any dog owner: Show the dog what you want him to do and he will do it.

General rules for training: Praise a dog when he merits it and scold him when he disobeys. Stick to the same sets of words in praising and disapproving, and to the same tones of voice: Decide upon some word like "good," "fine," "okay," and stay with it. Decide the same ("shame," "bad" or "no") for disapproval. A dog understands tone of voice better than words, and if you say "shame" to him in a sweet voice, he will misunderstand you and think you're encouraging him. When you call him a bum, don't smile.

Always show a dog what you want him to do. If you want him to sit in a certain chair, put him in it and say "chair" to him over and over. Repeat this procedure and, after a while, start scolding if he jumps off. Praise him, if he stays put. After a short time he should know what "sit in the chair" means.

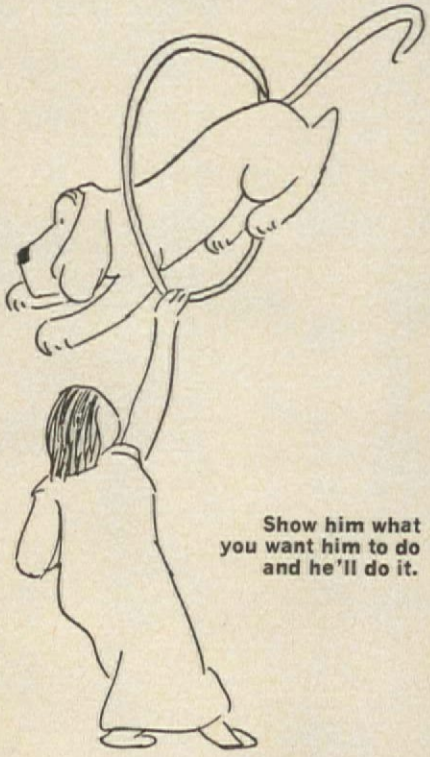
Don't try to teach your dog anything when his mind is on other important matters. There may be a cat outside the window, or an unusual racket somewhere that he feels he should personally investigate, or it's his mealtime. And don't tax your dog's mind for long periods. Give him short lessons several times a day.

Don't scold a dog for a mistake he has made some time before. And don't call a dog to you to punish him; he will get so he won't come to you. Go after him.

Housebreaking: This should be undertaken at around three months. The equipment for housebreaking a puppy is simple. All you need is a voice, a quick eye, a newspaper and an agile spring to your legs. When you see the dog in a squatting position, snatch him up and put him on a newspaper, which should always be kept in the same place. After you do this a hundred or two hundred times, he will probably get the idea. The trick is to catch him just as he's getting ready to let go—which is a trick, let me tell you. When you are too late in your snatching, pick the puppy up immediately anyhow, scold him and take him to the paper.

One holy day, your dog will suddenly, of his own free will, walk over to the paper and neatly and gracefully relieve himself there. When this happens, fuss over him: Pat him on the head, give him a few bits of food. He will forget from time to time, but the worst is over.

Curb training, or step two in housebreaking, usually begins at about five months. Curb training is much easier than newspaper training, because the sense of smell helps direct and stimulate the dog. Walk the dog in the gutter or on the edge of the sidewalk and watch him. If he shows an inclination to use the sidewalk, get him to the gutter fast.



Show him what you want him to do and he'll do it.

In housebreaking, always take the dog out, or remind him of the newspaper, after meals and after he has been asleep.

Heeling: A dog who pulls on a leash or zigzags across the sidewalk is a nuisance and should be taught to stay at the owner's side. Training for this should begin in the house: Walk with the dog on a short leash; when he is at your side, praise him and say "heel" or "back." Slacken the leash. When he goes ahead, scold him and pull him back.

The rope-training method is another way: Tie a rope around the dog's abdomen and run the end up under his collar for your leash. When the dog pulls ahead, the rope will pull not only his collar but his middle. He will figure out that pulling means discomfort.

Jumping up on people: If you want to break him of the habit, scold him every single time he lifts his front paws off the floor. Stepping on the dog's hind feet just as he jumps (stepping, not stomping) is one method; raising a knee just as the dog jumps, so that his chest will hit your knee, is another.

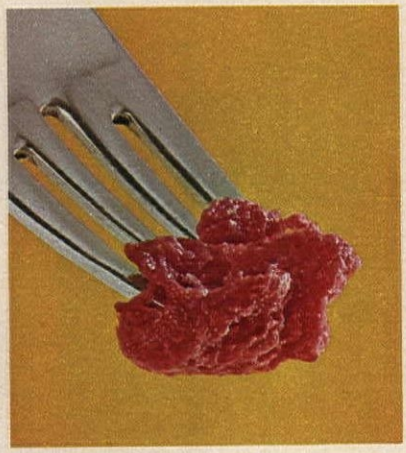
Barking: Dogs who bark every time they hear a slight noise are nervous dogs. Nip this habit when the dog is a puppy. If he barks at slight noises, don't scold him—reassure him. Dogs who bark when they're left alone are problems too. To avoid this, start when the dog is young. Put him in a room by himself for short periods at first and gradually lengthen the periods to get him accustomed to staying by himself.

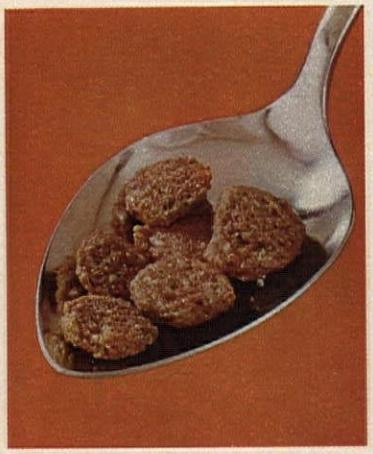
Obedience classes: Over the years, obedience classes have sprung up all over the country. The kind sponsored in most cities by local civic clubs, where attendance fees are negligible, use advanced amateurs and professional trainers, and their goal is to improve the manners and social graces of all dogs. More widely known and more extensive in scope are the obedience-training clubs run by local groups under the eye of the American Kennel Club. These groups charge a slightly higher, though still nominal, fee, and membership is restricted to purebred dogs. Mixed breeds, I understand, are allowed in beginners' classes in certain localities. If you are interested in one of these groups, write to the American Kennel Club, Obedience Dept., AH, 51 Madison Ave., New York, N.Y. 10010.

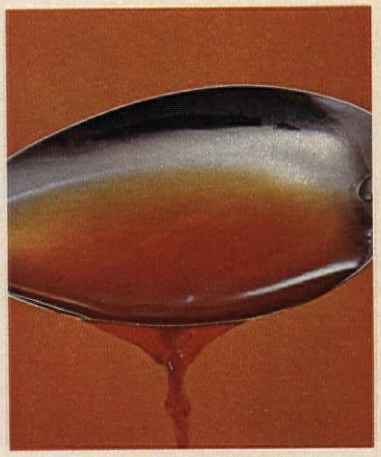
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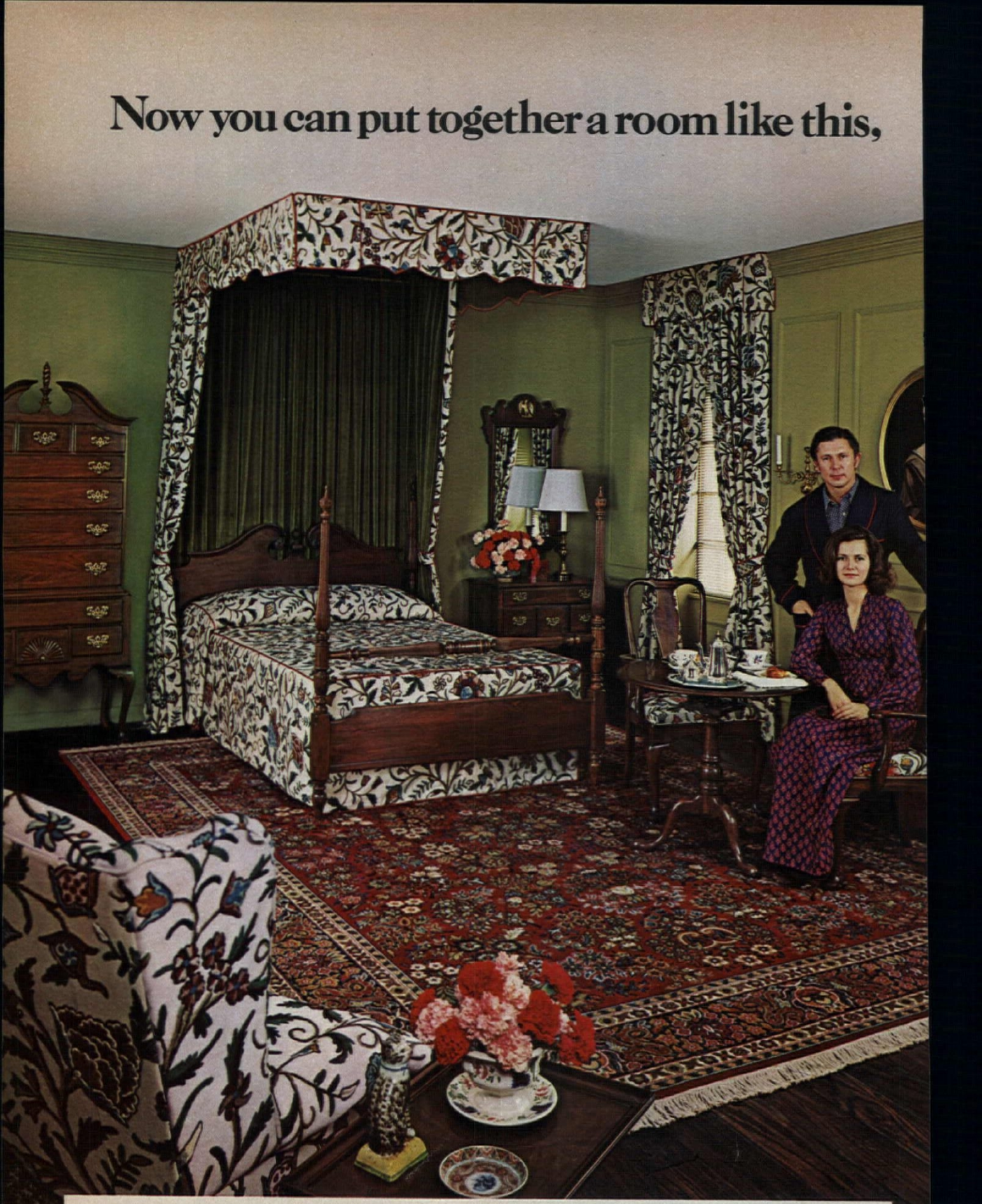


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All you add is warm water for a completely nourishing dinner for dogs.
Instantly.
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Next to you, what he likes best and needs most.

Now you can put together a room like this,



THE RICHNESS OF COLONIAL VIRGINIA IS SURPRISINGLY EASY TO ACHIEVE. The same hand-woven crewel fabric on the false canopy over the stately bed from Ethan Allen's Georgian Court Collection is also used on the Queen Anne wing chair and for the drapes to coordinate the room. The Oriental design rug with its historic pattern helps add a timeless touch. All the furniture, fabrics, bedding, the rug and most of the decorative accessories are available at your Ethan Allen Gallery.

even if you think you can't.

Your Problem

Perhaps you think the only alternatives you have when it comes to decorating your home are: Playing it safe and ending up with something predictable and dull. Or trying something adventurous and chancing a catastrophe.

Our Solution: The Ethan Allen Home Fashion Center

Let us introduce the New Home Fashion Center—right in the heart of the Ethan Allen Gallery.

Here you'll be able to avoid making costly decorating mistakes because of the unique way you're able to experiment with colors, fabrics and textures in the Home Fashion Center, not in your home.

In a nutshell, here's how an Ethan Allen Home Fashion Center works:

Unlike anything you've seen before, the Home Fashion Center brings together in one convenient area, complete selections of fabrics and swatches of just about every imaginable pattern and color for just about every imaginable purpose in your home. Without running from store to store you'll find entire departments of: Broadloom carpeting; Oriental, Caucasian and American stencil design rugs; Bedspreads; Pillows; Upholstery; Drapery; Traditional and contemporary wallpaper.

With the help of our special displays and one of our talented decorating experts you'll mix and match to your heart's content. Until, in surprisingly short time, you've decorated the home you've been dreaming of for years.

And of course the Ethan Allen Home Fashion Center is surrounded by something that will further inspire the decorator in you: The Ethan Allen Gallery—dozens of tastefully and beautifully decorated rooms. Every room in the house from the basement to the attic. Completely decorated down to details as small as the ash trays.

Free Decorating Help

Not only do we give you expert decorating help *in* our Ethan Allen Gallery, but we also give you help away from it. The Ethan Allen Treasury, our 388-page, full-color decorating and idea book. It's full of exciting decorating ideas and room settings to help spark the decorator in you. It's a $7.50 value that's yours free for the asking.

For the name of your nearest Ethan Allen Gallery, see the listing on the following page.

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Presented by *The Ethan Allen Galleries* We can help you have the home you want.



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ETHAN ALLEN GALLERIES

See the new Ethan Allen Home Fashion Center at the Ethan Allen Galleries listed below.

FLORIDA
Ft. Lauderdale (Dania) ..... Georgetown Manor
Jacksonville ..... Carriage House
Miami (Kendall) ..... Georgetown House
Ormond Beach ..... McFarland's Carriage Manor
Pensacola ..... Danley's Carriage House
Pompano Beach ..... Georgetown House
St. Petersburg (Pinellas Park) ..... Burgess
Sarasota ..... Carriage House
Tallahassee ..... Carriage House of Sarasota
Tampa ..... Danley's Carriage House
..... Carriage House

GEORGIA
Albany ..... Gerst's Carriage House
Atlanta ..... Carriage House
Augusta ..... Greene Manor
Columbus ..... Carriage House
Decatur ..... The Carriage House
Savannah ..... Carriage House
Waycross ..... R. B. Zachry Furniture

ILLINOIS
Alton ..... Gilbert's Carriage House
Batavia ..... Hubbard's Home Furnishings
Bradley ..... House of Wille
Champaign ..... Carriage House
Countryside ..... Carriage House of LaGrange
Galesburg ..... Vickroy's Carriage House
Peoria ..... Adams Colonial Furniture
Rockford ..... Fisher's Carriage House
Springfield ..... Stern's Carriage House
Washington ..... Sauder's Colonial Shop
Waukegan ..... Carriage House
Wheaton ..... Carriage House

INDIANA
Evansville ..... Carriage House
Ft. Wayne ..... Carriage House
Gary (Merrillville) ..... Georgetown Manor
Indianapolis ..... Georgetowne Furniture Galleries
Indianapolis ..... Whitehall Furniture Galleries
La Porte ..... Colony House Furniture
Merrillville (Gary) ..... Georgetown Manor
Michiana ..... Carriage House

KENTUCKY
Lexington ..... Lexington Manor
Paducah ..... United Carriage House

MICHIGAN
Alma ..... Trower's
Birmingham ..... Wiggs
Grand Blanc ..... Colonialage
Grand Rapids ..... DeKorne's Furniture
Lansing ..... Mapes Carriage House
Livonia ..... The Hearthside
Muskegon ..... Concord House
Taylor ..... Carriage House Galleries
Utica ..... The Hearthside

NORTH CAROLINA
Asheville ..... Shipley's Carriage House

OHIO
Akron ..... McCauley's Carriage House
Canton ..... Bolotin's Georgetown Manor
Cincinnati ..... Leugers Carriage House
Columbus ..... Haas Furniture
Columbus ..... McVay's Lincoln Square
Dayton ..... Day's Carriage House
Mansfield ..... Marshall's Americana
Middleburg Heights ..... Concord Manor
Sylvania ..... Pioneer Tradition House
Worthington ..... McVay's Tradition House
Youngstown ..... Hume's Carriage House

PENNSYLVANIA
Erie (Waterford) ..... Russel's House of Furniture
Lebanon ..... H. W. Reppert & Sons
McMurray (Pittsburgh) ..... The Manor House
York ..... York Carriage House

SOUTH CAROLINA
Charleston ..... Carriage House

TENNESSEE
Bristol ..... Gurley's Homestead House
Knoxville ..... Woodruff's Century House
Madison ..... Henshaw's Homestead House
Memphis ..... Flack's Carriage House
Nashville ..... Henshaw's Homestead House

VIRGINIA
Arlington ..... Coles Furniture
Chesapeake ..... Crawford House
Fairfax ..... Coles Americana
Newport News ..... Plymouth House
Norfolk ..... Crawford House

WEST VIRGINIA
Huntington ..... Carriage House
Parkersburg ..... Geisman's Furniture Galleries
Wheeling ..... Brown's Carriage House

WISCONSIN
Fall Creek (Eau Caire) ..... Keller Furniture
Green Bay ..... Carriage House
Madison ..... Carriage House
Milwaukee ..... Schell Furniture
Wausau ..... Helke's Carriage House

For a Gallery near you, if not listed above, write Ethan Allen, Dept. AH-473, Box 288, Murray Hill Station, New York, New York 10016

THE SLIDING GLASS DOOR

By Edward K. Carpenter

It's the building product that has brought the joys of indoor-outdoor living to millions of American homeowners.

The sliding glass door, illustrated on pages 78–79, provides a two-in-one benefit: both a visual and an actual merger of a house and the landscape. First used in California some 40 years ago, the sliding glass door has become a major element of home building in virtually all parts of the country. It was originally thought suitable only to warm climates, but is being installed today in as many ski houses as beach homes, having proved as weather-tight as other openings. This year an estimated 1,250,000 sliding glass doors will be made—72 for every 100 single-family houses built, 57 for every 100 apartments. If your present home doesn't have one, chances are your next one will.

The movement to large glass expanses in the home gained momentum in the architect-designed "modern" houses of the 20s and 30s. Such uses of glass caught everyone's fancy, but led inevitably to misuse. The concept, further corrupted during the post-World War II building boom, became the "picture window." Not a bad idea in itself, the picture window immediately became an architectural cliché. Intended to bring in stunning vistas of gardens, meadows, woods and mountains, the new windows actually looked out on expressways, parking lots or shopping centers—or directly into a neighbor's picture window. Finally, with the return of sanity, the large window was moved to the rear where it has had a deserving place looking out on whatever private yard or garden the house affords. From this, it was but a simple step to the all-glass door that would join the house and garden.

Americans, of course, were not the first to use the sliding track to open the house to its natural surroundings. The Japanese had been using translucent sliding doors for centuries. However, the appearance of fully transparent ones in this country made the outdoors more readily apparent and just as accessible. Architect Raphael Soriano, whose firm is in Tiburon, Calif., near San Francisco, claims to have been the first to use an aluminum-framed sliding glass door in the mid 1930s in southern California. "I wanted people to see all those beautiful plants they had outside," he recalls. "Why live closed in with all that beauty around you?" Soriano had his first sliding glass door made up by a window manufacturer, the now defunct Glide Window Company.

Another sliding glass door pioneer was the renowned architect Richard Neutra. His son, Dion, who maintains the family practice in Los Angeles, remembers his late father designing a steel-framed glass door for a California home in 1938: "He had the frames made up by an ornamental iron shop. The tracks it ran on were for some sort of industrial doors, and Dad even added a motor so it would open at the touch of a button."

Today's sliding glass doors are a far cry—in availability and price—from Neutra's custom product. They are mass produced in such quantities that they compete in price with conventional wall sections.

"I've had a great many builders tell me to put sliding glass doors wherever I wish," says New York architect Frank Williams, who used them extensively in a planned unit development he designed in Florida. "They have reached a point where they're less expensive than any exterior wall system." If cost is no longer a factor in deciding on a sliding glass door, neither are other early considerations: design flexibility, insulating quality, weather-tightness and safety. Today, after several decades of technical improvement, these doors function competently, by every possible measuring stick, and are available in many sizes with a variety of glass inserts.

A standard door consists of two panels: One is fixed; the other slides past it, carried along a track at the bottom by two rollers. Variations include three panels (two fixed, one sliding) or four panels (two fixed, two sliding). With these variations, almost any opening—six feet or larger—can become an openable wall.

Though sliding doors for home use are framed in wood as well as aluminum, the large majority of those being installed are aluminum. The reason is simple: cost. A standard two-panel, six-foot-wide aluminum-frame door with tempered, insulating glass costs from $125 to $150 (uninstalled), depending on quality; a similar door with wood frame ranges from $225 to $400. (These prices are for a single two-panel door; for a builder ordering in quantity, (continued)

the cost will be appreciably less.) The glaring metallic look, once the only choice in aluminum, can now be varied with new, improved aluminum paints or by anodizing, which gives the metal some protection from corrosion. It also adds color—which could be bronze, brown or white.

Wood frames, like any wood trim on a house, must be painted now and then, but some frames are now being treated with a polyurea finish that's said to end the need for refinishing. One high-quality door on the market today has a wood frame sheathed in rigid vinyl that does the same thing.

While it is hard to say that there is a range of styles in sliding doors, you can give a more traditional look to the door with snap-in dividers that simulate the small-paned design of colonial homes.

Architects have been quick to take advantage of the design freedom offered them by sliding glass doors and have designed homes and grounds in special ways, so that rooms now open onto terraces, decks, patios, gardens and swimming pools.

"I used sliding glass doors in every room of the homes I designed at Walden," says architect William B. Morris of Shaker Heights, Ohio. "And I would have used them for entry doors, but the entries often faced one another." (Walden, a planned unit development in Aurora, Ohio, was featured in the February *AH*.)

Perhaps only the profusion is new. We can all recall—if only from old movies—the French doors that opened onto spacious, terraced lawns. Bette Davis was always gazing out pensively or Ronald Colman popping in.

Sliding glass doors now serve much the same purpose, and that aura of glamour may well be part of their appeal. Today, each room can become an indoor-outdoor living space: Bathrooms look out through spacious glass into private gardens; bedrooms open to their own balcony-decks; dining rooms flow out to dining patios or decks. And all of these flourish even in the cold-wintered north-central and northeastern sections of the country.

This outward extension of the interior of a house can be done by blending both visually. "I can extend an interior wall beyond the sliding glass doors into a terrace," says Frank Williams. "And from inside, that outside wall will look like an extension of the room." Thus the garden area can become an intimate and usable part of the home.

One of the more gracious examples of this approach is seen in the patio, or atrium, home. "The idea," says California architect E.K. Hom, "is to push the house out to the lot line, so the wall of one house serves as a garden wall for its neighbor. The entire property is walled, and the private exterior space becomes an extension of the interior through sliding glass doors."

Every single room in the efficient, compact, 1,220-square-foot houses designed by Hom's firm, Jones & Hom, for Bahl Patio Homes of Sunnyvale, Calif., looks out on a small patio, garden or pool. "I've seen one builder in California offering 1,220-square-foot houses on 4,000-square-foot lots—but advertising these houses as having 4,000 square feet of living space," he adds. Such advertising may stretch the point, but the point exists, nonetheless. Moreover, many of today's building styles (row houses and cluster units, for example) have only two exposed walls, front and back.

The sliding glass door provides an economical, convenient way of letting in vast amounts of light and providing ventilation. And such a door may be opened slightly without worry about its blowing or easing shut. Builders squeezed by ever-rising construction costs are taking maximum advantage of these assets. The sliding glass door becomes an easy way for them to give a sense of spaciousness to small, low-ceilinged rooms.

But this door would not have achieved design prominence in recent years if its technology had not been so vastly improved. "I've been using sliding glass doors for about 13 years," says architect William B. Morris. "In the beginning I had to get them from California. They (continued)

DENTISTS WANT TO SAVE TEETH, NOT PULL THEM.

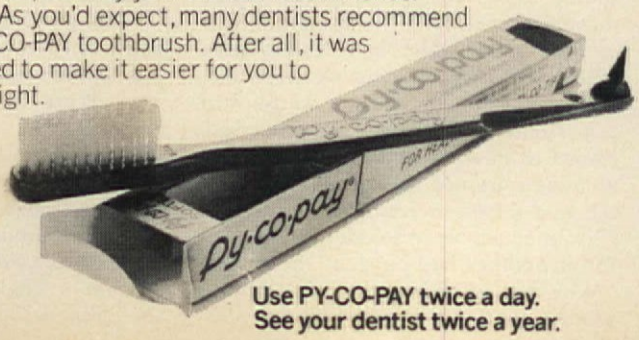
That's why a dentist designed the PY-CO-PAY® toothbrush.

Dentists agree that the most important thing *you* can do to save your teeth is to brush right. So a dentist designed PY-CO-PAY to make brushing right easier.

PY-CO-PAY has a small professional brush head, so it's easier to reach the back teeth where so many cavities start. And a straight handle so it's easier to brush at the proper angle.

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THE SPEED-COOKING TENDERIZER — our Mirro-Matic aluminum pressure cooker. It helps you turn plain shortribs into a fork-tender triumph in just 25 minutes. That's about one-third the time required by the usual simmer-and-wait method. And the result is tastier, juicier — retaining important vitamin and mineral values.

The reason this Mirro-Matic takes pressure-cooking "beyond the stew" and into creative menu planning is its unique selective pressure control. This gives you a choice of three automatic pressure settings to suit the particular cooking characteristics of various foods. And its audible control signal eliminates guesswork and pot-watching.

4-qt. models with Colormode finish — Harvest Gold, Poppy or Avocado — under $22. Others, 4 to 16 qt., from under $13 to under $40. Mirro-Matic timer accessory, under $5. At better stores everywhere.

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Today, there are some who find themselves asking, "What good does a funeral do . . . really?"

Certainly it can do nothing for the person whose life is ended, beyond providing the dignity of a proper burial.

But a funeral does a great deal for those whose lives go on. For the bereaved family, their friends, their close circle in the community.

It's a shared moment — to realize, to reflect, to reaffirm.

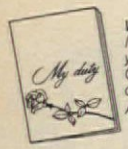
Encircled by the strength of others who care, those who grieve begin to accept the reality of death. They know it happened, but a part of their mind rejects it. The funeral service takes them gently by the shoulders and turns them to face it. And having faced it, having viewed it, things are easier.

Things continue to be easier (though it may not seem so at the time) as arrangements have them talking with sympathetic friends, reflecting upon moments shared, giving testimony to the life that was lived on earth.

Another thing the funeral does — whether the choice is made for a traditional, a contemporary or a humanist service — is to reaffirm the faith, the creed, or philosophy by which one's life was guided.

As the poet John Donne said: "No man is an island . . ." His death touches his world. A funeral considers the feelings of all those who shared his life. It is a moment when grief shared is grief diminished.

It is truly a *unique* moment of sharing . . . for the family . . . for friends . . . for society.



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SLIDING GLASS DOOR continued

were flimsy, the wind came through, they sweated in winter, and there was resistance to them from homeowners. Then the manufacturers began improving them." Today you can get a quality-made, smoothly operating sliding glass door almost anywhere in the country. The following are quality features you should look for (some are options to choose from, depending on your particular needs):

Improved rolling mechanisms. Grease-packed, ball-bearing assemblies let these doors operate more easily and smoothly, and wear longer.

Leveling adjustment. This can now be done on some models with the turn of a screwdriver. Doors that get out of line, perhaps from house settling, can be realigned easily.

Locking. The current concern for security has prompted better locking devices for sliding glass doors. In addition to an interior latch fastening, most doors now have a key lock operating from the outside, so doors can be used for entrance. Moreover, a second bolt lock, located either at the top or bottom of the frame, is available—if only as an option.

Some of these devices also lock the door in a second position, ajar a few inches for ventilation. (Available in your hardware store soon, if not by now, is a locking bar especially designed to add security to a sliding door. It folds down into a track to brace the door shut. Included in the mechanism is a spring device that can gently slide the door shut whenever people go in and out.)

Moisture-proofing. Condensation and dripping no longer need be problems with aluminum doors in cold climates. Frames are now available with a "thermal break"—a rigid plastic gasket that separates the outer part of the aluminum frame from the inner. Cold is not conducted so readily past the plastic. Though the outer part of the frame can get very cold indeed, the inner section will stay close to room temperature.

Insulation. Insulating glass, which is not, of course, a new development, is being used with increasing frequency in sliding glass doors—a major step toward cutting heating and cooling costs and conserving energy. Insulating glass consists of two panes, sealed at their edges with an air space in between. Just introduced is a thermal glass in which an inert, harmless gas is substituted for air between the sealed panes. According to one glass company, this new glass, called "XI" glass (for "extra insulation"), "gives 20 percent more insulation than conventional insulating glass and 45 percent more than a single pane."

Safety. An estimated 50 percent of sliding glass doors installed in 1972 carried safety glass. By the end of this year, virtually all new doors of this kind will have some form of it—and none too soon. The U.S. Public Health Service reports that 225,000 persons were injured in glass-door accidents in 1971 (the most recent year for which figures are available). Twenty states now have laws requiring safety glass in hazardous areas such as doorways, and most building codes have similar provisions.

Tempered glass is the type of safety glass normally used in sliding glass doors. It is produced by heating molten glass to very high temperatures, then cooling it suddenly. It is strong enough to stand up to the jolt of a three-year-old riding his tricycle into it, though he'd get the same bump any other wall would give him. And if this glass ever breaks, it shatters with a difference: Instead of producing knifelike shards, it disintegrates into rice-sized pellets with relatively smooth edges.

Still to be designed—and an attractive solution is long overdue: some safety device, other than the star and daisy decals, to warn people that the glass door is shut. Though more than half the accidents cited above involved children under 15, it's easy even for an adult to forget that a door is closed (particularly if the glass has been (continued)

If you've never joined a record or tape club

Columbia invites you to take advantage of this special "get-acquainted" 6-month trial membership



ANY 4 RECORDS or TAPES for only $1.00

You receive ALL 4 for $1.00 at once — if you agree to buy only 3 records or tapes (at regular Club prices) from the hundreds to be offered in the next 6 months — and that's it!



* Selections marked with a star are not available in reel tapes

If you ever thought of joining a record or tape club before but never got around to doing so . . .

. . . because you did not want to obligate yourself to purchase any large number of records or tapes

. . . because you felt that you could buy records or tapes at lower prices from discount stores

. . . because you thought the selection available through a club too limited

. . . here's an offer that is made-to-order just for you — an offer that enables you to enjoy all the benefits of Club membership on a short six-month trial basis!

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You begin your trial membership by taking ANY 4 of these selections — ALL 4 for only $1.00. Then all you have to do is buy just three more selections (at regular Club prices) within the next six months — *and that's it!* You have no further obligation to buy any records or tapes *ever* — and you may cancel your membership at any time you wish. If you *do* decide to continue, you will become automatically eligible for the Club's generous bonus plan — which offers you truly big savings on *all* records and tapes!

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. . . **if you want only the regular selection** for your musical interest, you need do nothing — it will be sent automatically

. . . **if you want any of the other selections offered** order them on the response card and mail it by the date specified

. . . **and from time to time** we will offer some special selections, which you may reject by mailing the dated form provided . . . or accept by simply doing nothing — the choice is *always* up to you!

We'll even open a charge account in your name and send you the records and tapes you order on credit! They will be mailed and billed to you at regular Club prices: records, $4.98 and $5.98; cartridges and cassettes, $6.98; reel tapes, $7.98 — plus processing and postage. (Occasional special selections may be somewhat higher.)

Send for your 4 records or tapes now — just mail the application, together with your check or money order for $1.00 as payment. There will never be a better opportunity to "try out" the Columbia Record & Tape Club — so be sure to do it *now!*

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Send me these four selections, for which I have enclosed check or money order for $1.00 as payment:

I agree to buy just three selections (at regular Club prices) within the next six months — and may cancel trial-membership any time after doing so. If I continue, I'll be eligible for your bonus plan. All selections will be described in advance in the Club magazine, sent every four weeks (occasionally I'll be offered special selections, too). I may accept or reject any selection by mailing the response card by the date specified. And if I want only the regular selection for my musical interest, I need do nothing — it will be sent automatically.

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City.....

State.....Zip Code.....

Do You Have A Telephone? (Check one) ☐ YES ☐ NO

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F166/S73

cleaned recently) and finds himself walking right into it.

Shade. Tinted glass is available for sliding doors. It is a plus for privacy, and more important it reduces heat and glare. If a sliding glass door is to face south or west, where a low sun can focus its rays directly on the glass, you might consider tinted glass. Remember, though it cuts out glare, it also cuts down 50 percent of the light as well.

These three variations on the glass theme—insulating, safety, tinted—are not mutually exclusive. You can order any one of them—or all three in one. There is still another option: The kind of mirror-coated glass used for sunglasses and commercial buildings is becoming widely available for residential use (see "Elegant House of Mirrors," September '72 *AH*). It has heat-reflecting properties that exceed those of tinted glass, but it screens out more than 60 percent of the light.

If most of the technical problems associated with producing the sliding glass door have been solved, there are still some design-for-living considerations that homeowners must keep in mind when planning to incorporate this ingredient into a new home or the remodeling of an existing one

From an aesthetic point of view, the door draws the eye outside. So the scene presented must be considered, and a sliding door not used simply for its own sake. There should also be an objective, a specific place to go beyond the door—a deck, for example, or a patio, path or garden.

For privacy's sake the glass door should be placed in such a way that it is screened from public view, either with shrubs or trees, or with some kind of fencing. The orientation of house must also be considered carefully, as with any window wall. On the south side, with the proper roof overhang, a glass wall can be protected from intense summer sun and still receive warmth from the cooler winter sunlight. On a west wall some vertical barrier should be put up to shield the glass from late afternoon summer heat.

The interior presents problems of its own. In a new house the placement of heating and cooling vents in the floor and/or ceiling in front of the door—usually on the fixed-panel side—will not be difficult. But in an existing house, placing or replacing the heating outlet in order to install a sliding glass door could be a stumbling block and should be thought through carefully beforehand.

Plans for curtaining the wide expanse of glass should also be thought out well in advance. How curtains or draperies are to hang, where they will stack, and what they should be made of are important questions. If you find out—too late—that your draperies must stack over the glass itself when you open them, you won't be pleased. For a wide stack may appreciably diminish the impact of the glass and thus shrink the view—to say nothing of interfering with the way the door itself operates.

You may feel you can do without draperies or curtains, but large expanses of glass have a way of becoming deep, black voids indoors at night, when the lights are on. Even the lightest of curtains will prevent this—and also dissipate "radiant cold," the draftlike sensation felt when sitting near a glass wall, even one that's double-paneled.

For full details on new, decorative curtain and drapery treatments for sliding glass doors, see our May issue.

As with any product so widely used, sliding glass doors can be used *badly*—or indiscriminately. Architect Soriano, for one, is aware that they are often arbitrarily substituted for a closed wall—just to save money—and he deplores the practice. "These doors were originally meant to be part of a whole glass wall—a river of glass," he protests. They remain today the least visible connection between the interior and exterior of a house. And when properly used, they can let the natural world play an increasingly important part in our everyday living.



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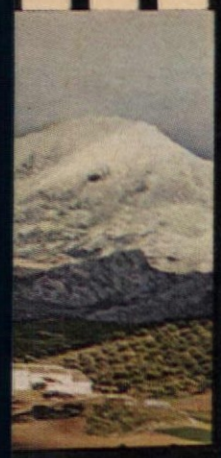
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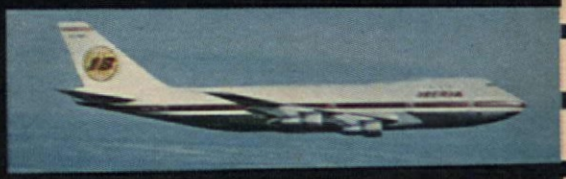
Day 7. After breakfast you leave for a beautiful ride through the countryside to Seville, Spain's most romantic and beautiful city. Seville is also known for its fine wine, lush orange groves, brave bulls, gypsy singers and exciting flamenco. Arriving at lunchtime, you have the rest of the day to enjoy this enchanting city.

Day 8. The morning sightseeing tour of Seville is a memorable experience. You will see the grave of Columbus in the cathedral, the Alcazar, La Giralda, the Moorish Palace, Santa Cruz and the Murillo Gardens. Ample time is left for leisure and shopping.







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FROM HOME BASE By Jeanne M. Bauer

NEW KITCHEN-RANGE ROUNDUP



Newest range of all is Frigidaire's Touch-and-Cook smooth-top, which brings computer technology to the kitchen. All you do is touch the time and temperature indicators on the glass control panel; the heat of your finger starts and stops cooking. This ingenious new appliance is available now in a freestanding model.

If you're in the market for a range today, you're lucky! Never before have there been so many styles, sizes and shapes to pick from. Here is a rundown of what's available, to help you find a range that matches your particular requirements in price, features, color and kind of fuel. Among the major manufacturers are GE, Hotpoint, Frigidaire, Westinghouse (electric); Crown (gas); Tappan, Sears, Caloric, Whirlpool (electric and gas); Amana and Litton (microwave). Each type of range on our list, unless otherwise specified, comes in both gas and electric models. Buy what you prefer, but be sure to check the availability of both fuels in your area, for if one is more plentiful, a range of this type will be more economical. Also, it won't strain an already diminished fuel supply.

Freestanding. The 30-inch-wide model outsells all others, probably because it is made by more manufacturers in a broader price range than any other, and because it fits the needs of so many families. Finished on both sides, the freestander has a single or double oven (two side by side or one at eye level, one below the surface units). Other widths, from 18 to 42 inches, are available; and the number of surface cooking units varies from two to six, though four are standard. Size of surface units varies too; when you cook, be sure to match pan size to unit size—for maximum efficiency and minimum heat loss.

Slide-in. This arrangement gives a built-in look, but the range is actually independent; it fits snugly between two base cabinets and may or may not have finished sides. Widths vary from 20 to 36 inches, and four cooking units are standard.

Set-in. This 30-inch-wide range rests on base cabinets, counter top or specially constructed support. Its sides may be finished or unfinished; installed, the set-in's four cooking units may be slightly lower than counter height.

Built-in ovens. There are two types of built-in ovens: The wall-mounted version, with unfinished sides, is installed in or on a wall or cabinet; the stack-on has finished sides and is designed to be mounted on a base cabinet or specially constructed unit. Both have broilers and vary in width from 18 to 30 inches.

Built-in surface units. Made to go with built-in ovens, these are installed right into a counter top; the cooking top varies in width from 12 to 42 inches. Number of surface units may be as few as two, as many as seven; four are standard.

Microwave ovens. This specialized type of oven is growing in popularity (see "The Microwave Miracle," April '72 *AH*). It cooks electronically; most foods cook in half their usual time. Another advantage: The inside of the microwave stays cool—only the food (and sometimes the cookware) gets hot. These ovens are available as portable countertop units, as built-ins or as part of gas or electric ranges.

Smooth-tops. Here, a white glass ceramic replaces surface units to create a smooth, flat surface—the newest look in electric cooking. Pioneered six years ago by Corning, smooth-tops are available built in or as the surface-unit portion of a freestanding, set-in or slide-in range. As with most conventional ranges or cook tops, you get four "surface units" (the heating elements underneath are designated by a design on the ceramic surface). Smooth-tops have either thermostat controls (you may use any flat-bottomed cookware) or infinite controls (you use only the special cookware that comes with the range). Besides good looks, the smooth-top's biggest asset is easy cleanability and extra counter space it presents when you're not cooking.

Cool-heat. The newest way to cook since the microwave oven, this electric range by Westinghouse looks like the smooth-top, but has neither conventional gas nor electric heating elements. It cooks by induction heating and its surface never gets hot. Solid-state electronic circuits in the range set up oscillating magnetic fields; when a pan made of magnetic material (iron or steel) is put over the circuits, the magnetism transferred to it heats the pan and cooks the food. The cool-heat is fast and efficient because it wastes no energy heating up the surface. Cleaning it is a breeze, since spilled food can't burn; also, that smooth surface doubles as a counter.

There are so many fine ranges on the market that you may be bewildered by the riches. But shop around and be on the lookout for models with labor-saving features. Many gas ranges now come with waist-high broilers, for instance—a back-easing change from the under-the-oven type. We also suggest you look for a range with an oven window. To our way of thinking, it's a necessary (continued on page 56)



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WHAT CAN YOU DO ABOUT TODAY'S $80-A-DAY HOSPITAL COSTS?

By Lynne Carmack

Now there's a budget-cost way to guard against the high cost of medical care

Like everything else, the cost of being sick or hurt has gone up sharply. The average cost of a stay in the hospital has climbed to over $80.00 a day. And experts say they'll rise even higher in the years ahead.

These fast-rising medical costs have put millions of Americans in a dangerous spot, because their health insurance is no longer enough to pay the bills. Even though they now have some protection, an illness or accident could still cost them hundreds or even thousands of dollars out of their own pockets. It could even put them deep in debt.

It's a serious problem. But fortunately, now there's a sensible, budget-cost solution. Now, without changing your present insurance one bit, you can simply add a special hospital plan that pays you $300-a-week—that's $42.85 every day—up to $90,000 *in addition to* all the benefits you collect from any other insurance, including group.



Life's more fun when you know you're not gambling with today's $80-a-day hospital costs.

When you're in any regular, general hospital, you collect $42.85 a day . . . $300-a-week for up to 300 weeks . . . up to $90,000 in all for every sickness or injury that originates after the policy is in force, except mental disturbance and normal childbirth. The money comes to you, direct by check, so you can spend it any way you see fit. Pay hospital and doctor bills not covered by your other insurance. Use your benefits to help pay for special treatments, drugs or private nursing care. Or spend it on other bills to make sure a sickness or injury won't cost you plenty out of your own pocket. You alone decide how to spend this money.

With today's $80-a-day hospital costs—up 300 per cent in the last 15 years—most Americans urgently need added protection to prevent a financial disaster when sickness or accident strikes. That's why this budget-cost, add-on protection that pays you its full benefits on top of your other insurance makes mighty good sense.

It's the inexpensive answer for people who no longer want to gamble against today's rising medical costs. And you'll enjoy life more when you know you're protected against today's $80-a-day hospital bills, now the highest in history.

This special $42.85-a-day, $300-a-week up to $90,000 protection is offered by Bankers Life and Casualty Co., whose famous White Cross Plan policies now protect over 7,000,000 Americans. And the White Cross Plan also includes budget-cost protections to help folks over 65 pay bills not covered by Medicare—bills that could otherwise cost them plenty out of their own pockets.

The story of this hospital indemnity plan GR789 that pays you benefits of $42.85 every day when you're in the hospital—and special "Over 65" plans to help with Medicare—is told in the Blue Book, an informative booklet offered free by Bankers. END

****For your free "Blue Book," simply fill-out and mail the postage-free card bound in next to this page. There's no cost or obligation for this service.*

PATCHWORK "RAIL-FENCE" QUILT KITS

By Dorothy Lambert Brightbill

Make a bedroom come alive with a patchwork quilt in the old-fashioned "Rail-Fence" pattern. Available in two color schemes—the smashing red/white/blue above or the warm green/white/yellow below—the quilt can be twin size (65 by 91 inches) or double (78 by 91 inches). To complete the patchwork picture: 14- or 21-inch-square pillows or a 21-by-28-inch case for a bed pillow. Pillow backing is included. Patches are precut and work up quickly.



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Order two pillowcases—either color or both—and save @		8.98 pr. plus .35 post	___
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have a special inside coating that oxidizes much oven dirt with each heating. However, additional, but non-abrasive, cleaning may be necessary to bring the oven's appearance up to your expectations. *Hinged top surfaces* that lift up make cleaning spillovers effortless, as do *plug-out surface units* on electric ranges. And a *removable oven door* enables you to reach inside more readily when cleaning. Look for an easy-to-clean *backsplash*, too. (Frigidaire's new computerized Touch-and-Cook, pictured on page 50, has a backsplash that's completely smooth. Combined with smooth-top surface, it's an easy-to-clean wonder!)

Before you make your final choice, give some thought to *warranties*, *guarantees* and *servicing*. A reputable dealer can explain these things to you. Read any warranty or guarantee and make sure you understand all of it. Here are some check points:

- When does the warranty or guarantee take effect? How long does it last? Are delivery, installation and demonstration included?
- Who backs it up, the manufacturer or the dealer? If the dealer, what happens if he goes out of business or if you move?
- Does it cover parts and labor? If just one, which, and for how long?
- Who does the servicing? Get his name, address and phone number. Does he have a good reputation? Who pays charges if parts must be shipped or the product returned?

Most warranties or guarantees cover these points, but coverage and terms vary. Be sure to mail in your range-registration card if it's required.

Service options are important in choosing one brand over another, so do check out that angle thoroughly.

Today, many dealers as well as manufacturers offer service contracts, which are one way to handle the problems of servicing and the unexpected expenses that can be incurred. Such contracts are usually renewable annually or biannually at costs that increase with the age of the range. If you do want a service contract, check to see if you get a bonus for buying one sooner—at the time of purchase or within the warranty period—rather than later.

Everything—your own very special requirements, the reliability of both manufacturer and dealer, the reputation of the servicer—should all come together when you make your final selection. Then you can buy with confidence in the knowledge that you'll be very much at home with your range. END

RANGE ROUNDUP continued from page 50

feature, for it lets you check on things without opening the oven door and letting cool air in, hot air out. Besides, we're just basically curious.

As to color, white is still the favorite, then down the line come harvest gold, avocado and coppertone. Some poppy (a muted red) is available, and there is always the popular brushed-chrome or stainless-steel finish, for a metallic look.

When range-shopping, watch for special features that may be assets to the way you cook. *A portable-appliance outlet* is mounted on some ranges (many of these outlets even have timers that start and stop the appliances automatically). How about *storage drawers* for your cookware, an *automatic clock* to turn the oven on or off, a *warming shelf* to warm plates, defrost frozen foods and keep dinner hot? A *griddle* and a *rotisserie* are also useful extras.

And while you're searching for your dream range, remember that you'll have to keep it clean. Does the one you're interested in have *automatic oven cleaning?* Two types are available in many of today's ranges: self-cleaning and continuous-clean. *Self-cleaning* ovens use very high heat to reduce accumulated food drippings to a fine ash that's easily wiped away. This takes from two to four hours and uses only about 20 cents' worth of electricity. *Continuous-clean* ovens

EASY-CARE HAIR MAGIC

continued from page 16

best dryer to use for a roller set is a rigid-hood model like those used in salons: It circulates the air better and more evenly. Never use the hottest setting on your hair dryer: It can dry out your hair or stimulate unwanted scalp oils. If you have oily hair, finish off your drying with the coolest setting.

Hair texture and quality differ. Says Kenneth: "Your hair may be dry or oily, straight or curly, fine or coarse, but it doesn't have to be a problem. A good haircut and a little common-sense care can often make problems disappear."

For dry hair, he recommends frequent scalp massage as well as a daily brushing. When you massage, use your fingers (never your fingernails) and rub gently with a circular motion. Shampoo your hair no more than once a week, and always follow with a conditioner like Kenneth's Salon Formula Hair Conditioner in Regular or Special ($10 for 8 ounces). If your hair seems dirty between shampoos, you can renew its bounce and shine: Simply wet it, apply the conditioner instead of shampoo and rinse thoroughly.

For oily hair, frequent—even everyday—shampooing is the first order of business. Hot water stimulates oil, so shampoo with warm water and rinse with icy cold. Use conditioners only on dry hair ends. "And try to shampoo in the morning," says Kenneth, "so that you start the day with bouncy hair." When you brush, work from the middle of the hair to the ends rather than from the scalp down; this way, you won't spread scalp oils through the hair.

To cope with fine, limp hair, keep it fairly short or it may droop. Kenneth recommends a one-length blunt-cut (to give body) with a wash-and-wear style you can just blow dry (to build in extra fluff and curve). If you prefer a curlier look, apply a liquid setting lotion after shampooing, then set. But make sure your hair is completely dry before you put on the lotion—water in the hair will dilute the lotion's setting power. Avoid conditioners with a cream base; they will soften your hair. And hair spray will mat down fine hair, but you *can* control flyaways with a dab from a cotton ball moistened in Kenneth's Salon Hair Spray ($3 for 14 ounces), an ungluey formula he created himself. Another tip: Hair coloring—or all-over streaking—will add body to fine hair.

Keep coarse hair fairly long for a smoother look: Kenneth often cuts the top layer a bit longer so that it will curl under slightly. Reine's hair is fairly coarse; now she has learned to dose it regularly with softening cream rinses and conditioners. Another antidote to coarse hair: Have a body permanent, using the fattest rods (about 1 inch in diameter)—not to put curl in, but to soften hair and make it more pliable. Kenneth recommends having this done professionally, if possible.

If you want to tame curly hair, you have a number of alternatives. You can set it on very large rollers, or you can blow it dry, using the brush to stretch and straighten each hair section. You can slide a curling iron through your hair (but hair must be completely dry!) or comb in an extra-hold setting lotion, smoothing the hair down and letting it hang straight to dry. Kenneth advises chemical straightening—in a salon, by an expert—only when curls are unmanageable or hair is very frizzy. (He defines *frizzy* as "hair with a tiny all-over wave pattern made wavier by humidity.")

Under Kenneth's tutelage, Reine Turner discovered that a really good, versatile haircut and proper hair-care habits can do wonders. "Strangers have been stopping me on the street to tell me they like my hair," says Reine, "and Pete thinks it's just great!" Try Kenneth's techniques and you can give *your* hair story a happy ending, too.

All the Kenneth products mentioned can be ordered from the Kenneth Salon, Dept. AH, 19 East 54th St., New York, N.Y. 10022. END





A bright band on white is a typical Scandinavian dinnerware style. Service is from Trans-Ocean-Bridge, as is the new stainless-and-enamel flatware. Fabric is Unika-Vaev's; pillow design is by Norway's Sven Fristedt. "Step Vase" is Neal Small creation for Georg Jensen.



Fresh and practical are these examples from Georg Jensen's Wood 'n Rope collection and Peter Breck's Finel enameled casserole. Marimekko pillow, Unika-Vaev fabric and Scuda napkin reflect nature's inspiration for color and mood.

THAT BEAUTIFUL SCANDINAVIAN INFLUENCE

When the Swedes set their tables, they do it simply—with a bunch of fresh flowers and "living light," their way of describing candlelight, the only added complement to an already beautiful table setting. Dinnerware is quite often a shade of white undecorated or accented with a bright pattern or bold stripe. Now stainless-steel flatware, one of the best-known Scandinavian export articles, is becoming more interesting and dramatic when combined with enamel.

For decades, the Swedes and Danes have occupied a leading international position in glassware. Carafes and vases, so favored by their artists and designers, abound. Newest are the various cylinder vases compartmented for single stems (above left). Grouped together, they make a mass of blooms irresistible. Stemware designs range from the gracious glass bubble to massive chunks.

Scandinavian textiles, which first showed the impact of modern design, use little pattern, but they're spirited with strong contrasts as in the fabrics pictured. Their fluid motion is also expressed in the furniture on the following page.



Fresh flowers bloom here in Holmegaard's new Jutland crystal bowl. Sven Fristedt's whimsical pear-patterned pillow, Marimekko fabric, Denby's Swedish crystal goblets and Danish sterling-and-enamel flatware from Royal Copenhagen characterize the Scandinavians' light, bright approach.

Irwin Horowitz

Shopping information, page 106

"You may be an angel, but your hands look like the devil."

"It's dishwashing, Madge."

"Ever try Palmolive Dishwashing Liquid? It softens hands while you do dishes."

Palmolive® Liquid is a lot more than just mild. Suds last from the first glass, clean through to the last greasy pan. And it softens hands while you do dishes.



Don't miss the Colgate-Dinah Shore Winners Circle Golf Championship – the richest in history – from Mission Hills Country Club, Palm Springs, California – April 14 and 15, on ABC-TV. © 1973, Colgate-Palmolive Company



Strongly stating the resurgence of Scandinavian design: Directional Industries' large collection of Scandinavian-type furniture, from which these pieces are taken. (All figures quoted are starting prices.) Chair ($155) and ottoman ($67) come in oak or walnut.

Beautiful natural materials, shapely curves and spare, lean lines make Scandinavian-inspired furniture appealing for American homes.

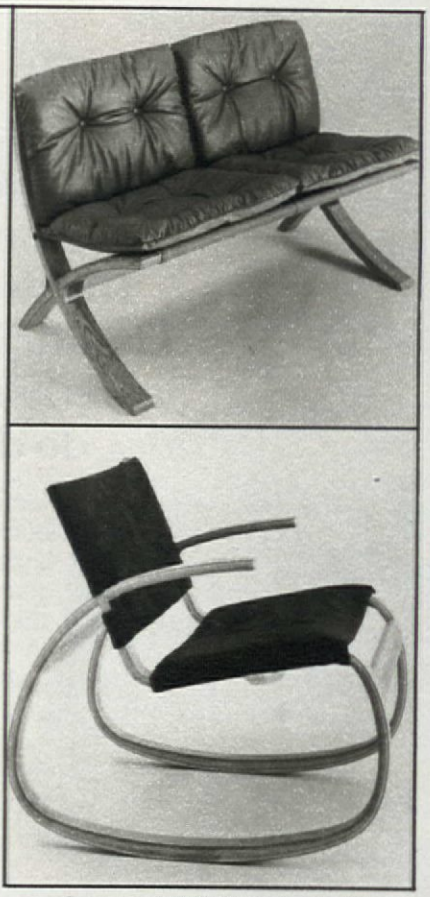
The curves and graceful lines currently dominating the American furniture market are creating a welcome return to the Scandinavian look. We're already seeing the evidence in an impressive new collection from Directional Industries, three examples of which are pictured here. This New World Collection of over 70 pieces, available across the country, includes tables, occasional chairs, sling chairs, recliners, lounges and ottomans priced from $40. Reflecting the Scandinavians' direct and pure approach to materials, Directional's line is of oak and walnut combined with fabric, canvas and suede.

In addition, Directional designer Kirk White has taken the simple curve and formed a collection in bentwood. Many of these items are tables, the bases being no more than a simple, sculptural curve in wood topped by glass. Some of these bases, like the Z shape, can be turned on their side or upended for either cocktail or dining height. Designs like these are a perfect basis for decorating, or they can add that single, shapely touch of interest to a room. And, because of their timeless appeal, pieces with Scandinavian flavor can hold together beautifully when mixed with other contemporary styles.

Scandinavians have always taken great interest in their homes and furnishings and while, for example, the Swedish housing standard is very high technically, it is low in regard to space. Thus, for reasons of necessity, their furniture has become finer and less heavy in appearance.

Happily, with the slender, spare look and natural materials so in keeping with the mood for today's apartment and space-conscious living, we're reaping the benefits of years of development by top design talents of Denmark, Sweden and Norway.

For another aspect of the Scandinavian influence, see our Rya rug feature on pages 74-75. —Christine B. Roth



Love seat ($259) and upholstered sling rocker ($155), above, in either oak or walnut, have the slenderness we associate with Scandinavian style. The curvilinear look is in evidence throughout collection.

ıe said, "Frigidaire has a new washer and dryer for less than $340*!" He said, "I'll believe it when I see it."



ıufacturer's Suggested Retail Price, the washer $199.95, the dryer $133.95.

Now you may be wondering how a company with stanrds as high as Frigidaire could put everything you need o a washer and dryer and suggest that they be sold at ch a low price: Manufacturer's Suggested Retail Price, e washer $199.95, the dryer $133.95.

First of all, we didn't build them terribly big and bulky. ıch is only two feet wide, yet they can easily handle more an the average wash load. (Believe it or not, today's erage load is only 5.4 pounds.)

On the washer, one dial adjusts to four wash d rinse temperature combinations, the other, a cycle timer, provides the right agitation and spin speeds for all washing needs.

Our dryer has an easy to reach lint screen and a timed drying cycle dial that includes a final five minutes of tumbling without heat to help keep the wrinkles from setting in your permanent press fabrics.

And both our washer and our dryer are built the way we build our refrigerators—to be long-lasting and very dependable.

Tell your husband about Frigidaire's new washer and dryer. And if he says he'll believe it when he sees it, just remind him to bring along his checkbook.

GM
MARK OF EXCELLENCE

Every Frigidaire is not a refrigerator.



Shades of the Tiffany look!

When Mr. Tiffany first saw pagoda umbrellas shading Oriental royalty, he went home and designed a lampshade. You loved it. We did, too. But it's been around a while. So now Sears takes the look of cane and bamboo, and updates the Tiffany!

Table lamps, floor lamps, chain lamps. All U.L. listed. With opal glass globes and walnut-finish columns. Sensational! They'll add something special. A shade that actually decorates a room.

The Cane Collection. See it now at most larger Sears, Roebuck and Co. stores, and in the catalog.

The Cane Collection. Only at Sears

AMERICAN HOME
April, 1973

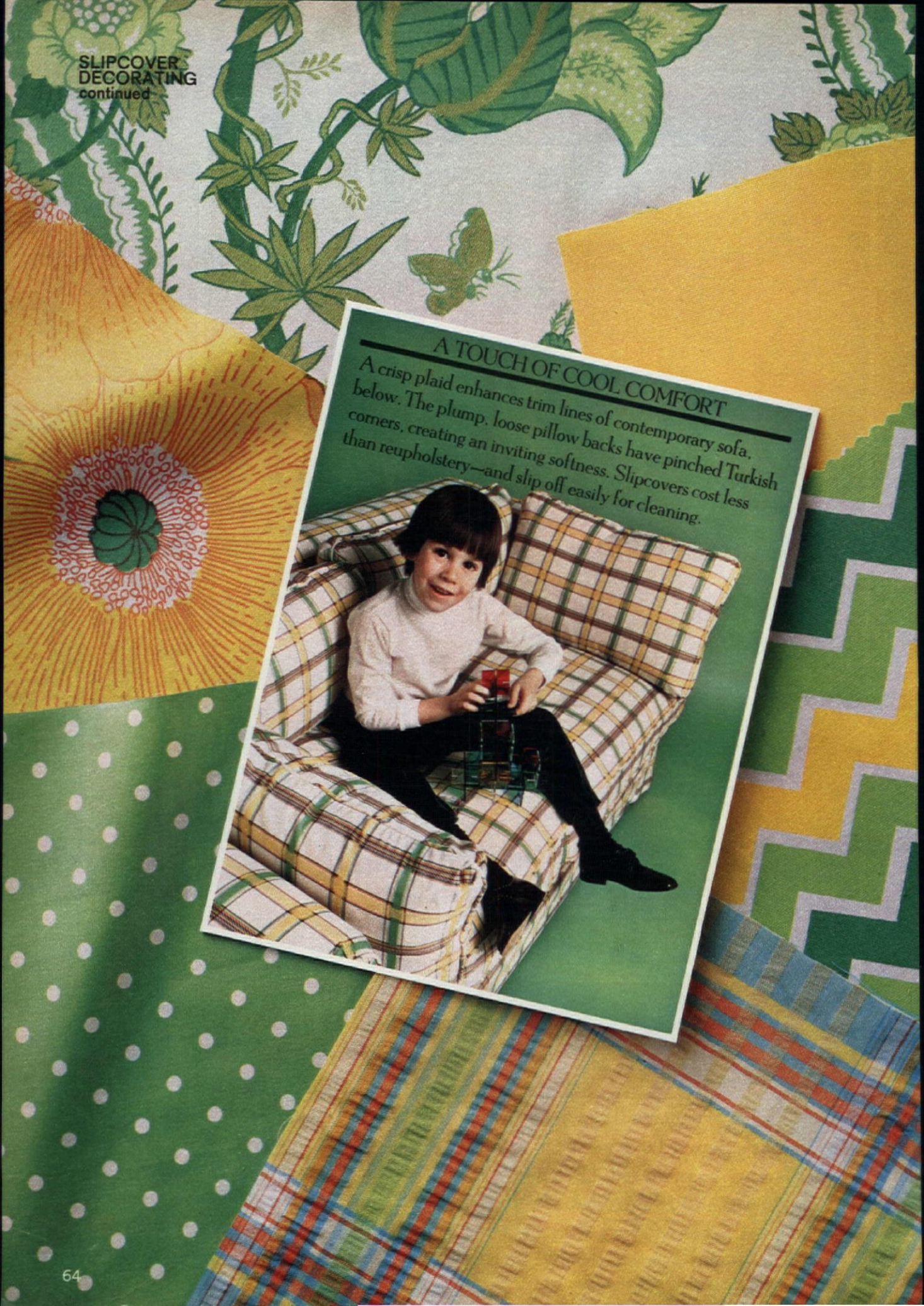


By Helene Brown

SLIPCOVER DECORATING

Slip colorful, well-tailored slipcovers over your furniture and watch whole rooms spring to life. Today's slipcover fabrics come in extra-strength blends of cotton and synthetics, with special finishes to retard soil. Here and following is a color-coordinated array of 32 new choices, $2 to $4.50 a yard, grouped with youngsters to point up their childproof qualities. Mrs. Herbert Schone (above with son Peter, 3) chose black, brown, orange and russet for her living room—a glowing change from the family's usual neutral scheme. (continued)

Fabric Photo: Rudy Muller Inset: Jerry Abramowitz


A TOUCH OF COOL COMFORT
A crisp plaid enhances trim lines of contemporary sofa. below. The plump, loose pillow backs have pinched Turkish corners, creating an inviting softness. Slipcovers cost less than reupholstery—and slip off easily for cleaning.

BOLD, BRIGHT AND VARIABLE



Glove-tight cover in a punchy geometric gives slipper chair a lively look. Two variations: Cover chair in solid color with contrasting welting; outline back, seat, skirt with ribbon or braid. To make this sprightly slipcover, see page 30.

continued

FOR A FLOUNCED FEMININE LOOK

Pale and pretty pastels—baby blue and lilac, sprinkled with white or spring green—reflect feminine tastes. A tailored ottoman takes on frilly airs when covered in blue-and-white plaid: flounced, beribboned and shirred. These dressmaker accents add lightness to bedrooms and children's rooms. Room decorating potential is shown by harmonizing fabric swatches throughout.





EASY-MAKE COVER WITH A BONUS

Dressmaker touches and a splashy floral print renew a lounge chair that's worn but salvageable. Along with a deep, loosely ruffled skirt, this slipcover has a roomy pocket tucked beneath one arm—for reading matter, needlework or crossword puzzles.
To make it, see page 30.

PHOTOGRAPHS
UDY MULLER
Information,
page 106



By Rosemary L. Klein

AN AMERICAN TREASURY

THE SALTBOX HOUSE

Saltboxes are tucked away in New England villages and hidden down country lanes—quaint frame houses as simple as children's drawings. A huge central chimney, often of stone, dominates each roof; a sturdy front door divides the neat pattern of windows. Yet the most striking feature is the rear roof, which sweeps down from the lofty peak to the first-floor ceiling. Folklore has it that the saltbox was named for its resemblance to the salt container that sat beside stoves in 19th-century kitchens. The style is more aptly known as *lean-to*. It was developed in the late 1600s as homeowners increased their living space by making modest rear additions—extending roofs to cover them. By 1700 the idea had grown so popular that the lean-to portion became part of the actual design of some frame houses. Saltboxes shown are the pride of New Englanders in and near Guilford, Conn., where 100 pre-Revolutionary homes stand. (continued)









Five outstanding Connecticut saltboxes are, clockwise from opposite: The Mowings, built around 1700; the Caleb Stone House of 1749; mid-18th-century home that was dismantled, moved and rebuilt; house begun around 1720 and restored to its original red; the 1660 Hyland House, now a museum.

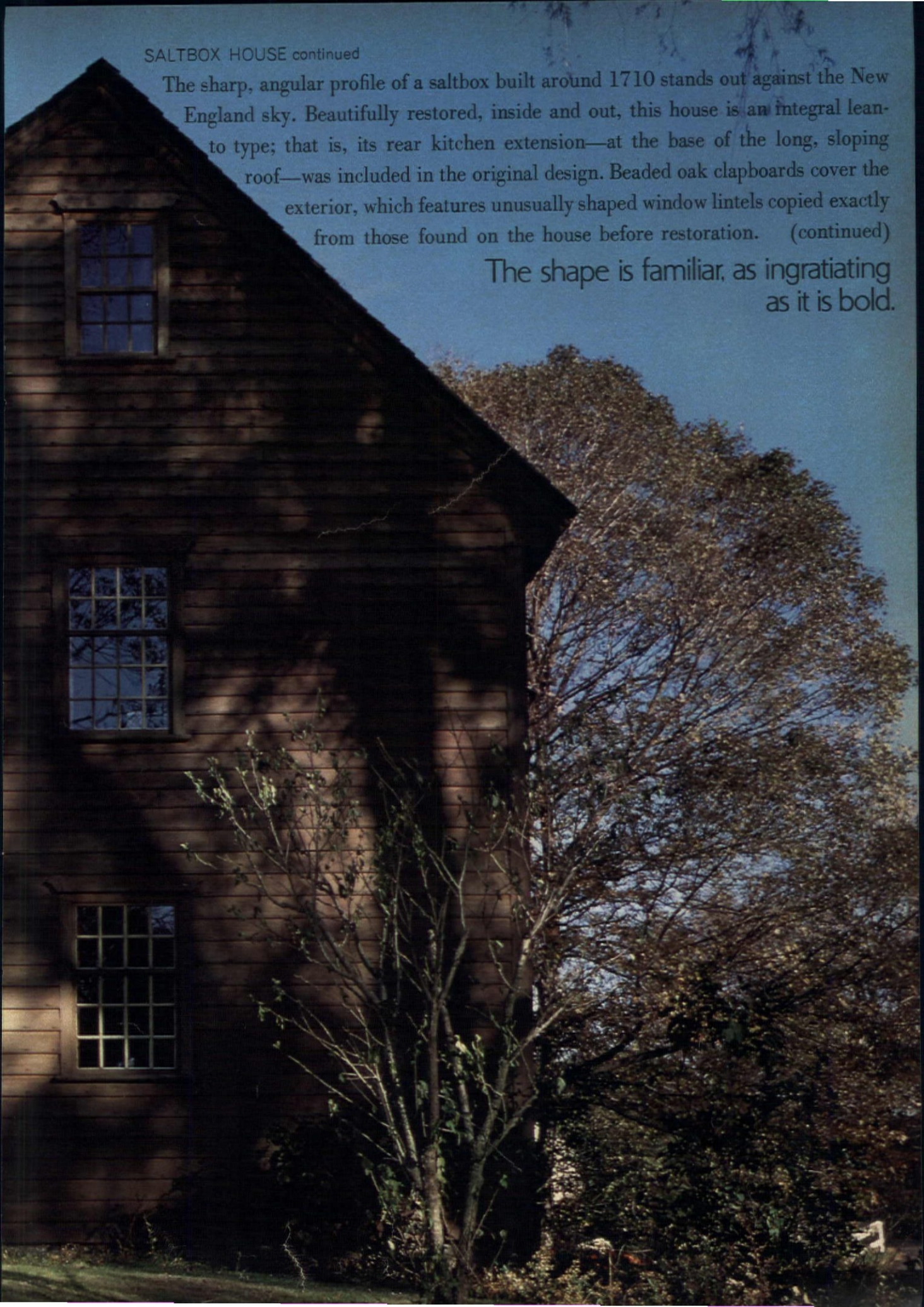




Old candlesticks and pierced-tin lantern sit on tiny "sparking bench" nestled against front-stair paneling (above). Whitewood balusters are hand-turned.



Long, low-beamed rooms exude warmth and cheer behind a starkly simple saltbox facade (right). Early American cooking utensils are clustered about fireplace in keeping room (top). In dining room (above), wood and pewter dishes, horn-handled knives and molded glass goblets bedeck a mellow pine trestle table.



The sharp, angular profile of a saltbox built around 1710 stands out against the New England sky. Beautifully restored, inside and out, this house is an integral lean-to type; that is, its rear kitchen extension—at the base of the long, sloping roof—was included in the original design. Beaded oak clapboards cover the exterior, which features unusually shaped window lintels copied exactly from those found on the house before restoration. (continued)

The shape is familiar, as ingratiating as it is bold.

SALTBOX HOUSE continued

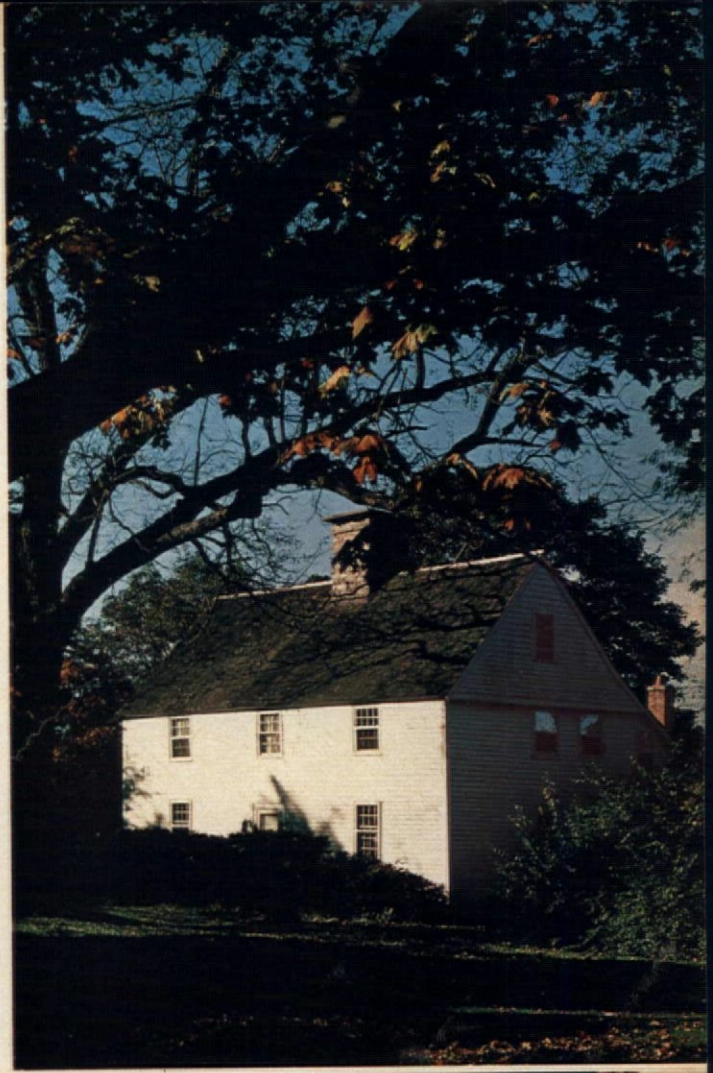
After a prolonged search for an old house with charm, Pamela and George Holeman turned up a treasure—a historic 1750 Connecticut saltbox. Beneath layers of grime and old paint, the Holemans discovered wide-plank pegged floors and a uniquely paneled staircase; great old fireplaces stood behind more recent ones. Today, the east parlor, with its sunny yellow woodwork (above), is a studio for Pamela, an artist. More about saltbox houses on page 18.





The Holemans' saltbox (right) once hummed with Revolutionary War activities. Pamela and George, with David, 12, and Heather, 10, gather around their kitchen fireplace (far right) for toasted marshmallows and mugs of hot chocolate.





The 1646 Kingsnorth-Starr house (right) is the oldest frame dwelling in Connecticut. Restored by its present owners, Mary and Bernard Kane, the house boasts such early interior details as hand-carved beams and gunstock corner posts. Lean-to extension that makes it a saltbox was added in the early 1700s.

Kingsnorth-Starr bedroom (right) is sheathed in whitewood. Heart-and-crown chair is beside open door with latch-string closing. Old blanket chest has remnants of original color; four-poster belonged to Mary Kane's great-grandmother.

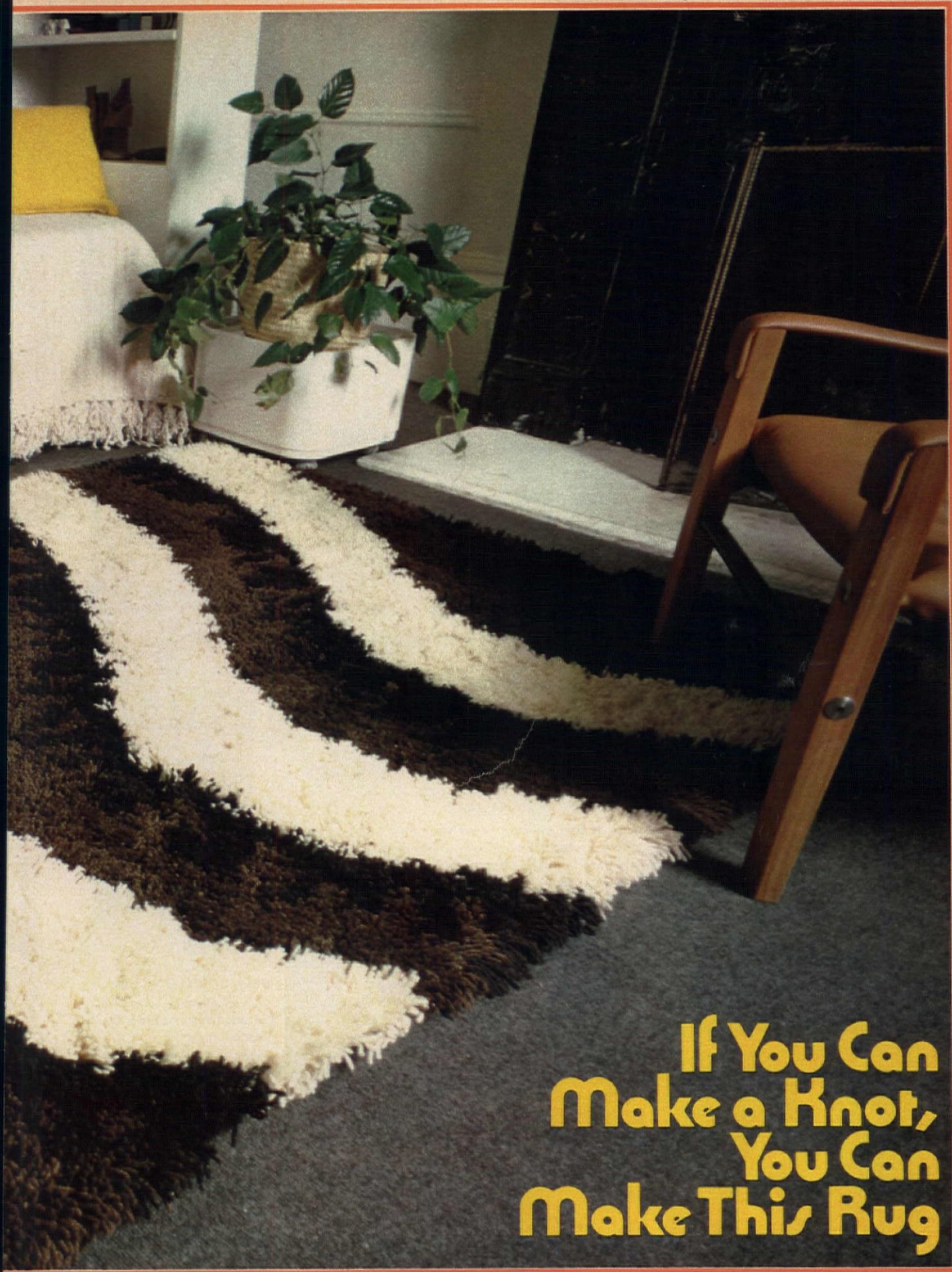


Wood and brick enrich a design that's as new as today, yet as old as our heritage.

PHOTOGRAPHS BY RICHARD MEEK



Scandinavian designers, who consistently turn out exciting textile and furniture designs, have created the boldly colored, lushly textured Rya rug. This one (4'6" by 6'6") is a free-flowing mix of brown, dark brown and cream, available from New York's Norsk, Inc., for



If You Can Make a Knot, You Can Make This Rug

about $180. But how about making it yourself—in any color scheme that suits your decorating—and for considerably less? The materials needed are few; the technique is simple to master, the result a delight. We give you full directions and diagrams on page 27.

One side of this module is set up for display (above); plants hang from a standard closet dowel that is easily installed. Other side of module (not shown) stows gardening gear.

Fred Lyon



Three modules, capped with a shingle-covered plywood roof (above), become a shed holding large equipment.



When a section of one wall of shed is cut out (left), potting counter then doubles as a service bar for convenient outdoor entertaining.



Linked by interlocking wing ends, the modules—we made a wall of two (left)—offer privacy and wind control.

By Lawrence V. Power

BUILD A GARDEN STOW-IT-ALL

This modular two-sided storage arrangement you can build yourself combines three units that we've placed step fashion. Use one or more any way that works best for your backyard. Basic unit (6½ feet high, 8 feet long, 2 feet deep, with ⅜-inch plywood doors on one side) can be built from ⅝-inch exterior plywood panels for about $50.



Doors for storage unit (above) are made of ⅜-inch exterior plywood and framed with 1-by-4's. Shelves are cut out of plywood scraps.

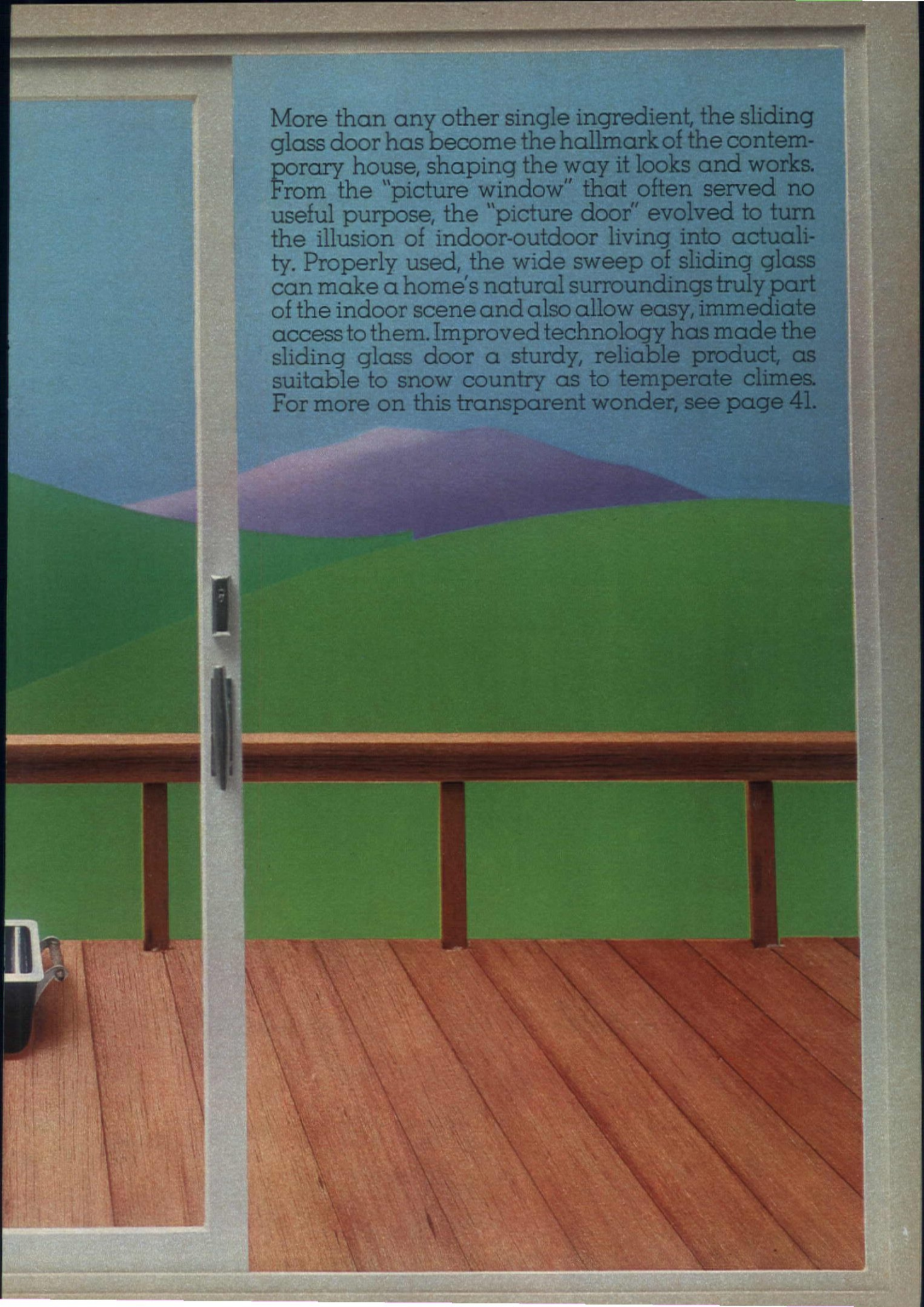
Plans and list of materials are available for $1 from: American Plywood Assn., Dept. AH X615, Box 277, Tacoma, Wash. 98401.

For more about this stow-it-all and equipment shown with it, see page 98.

THE SLIDING SEE-THROUGH MARVEL



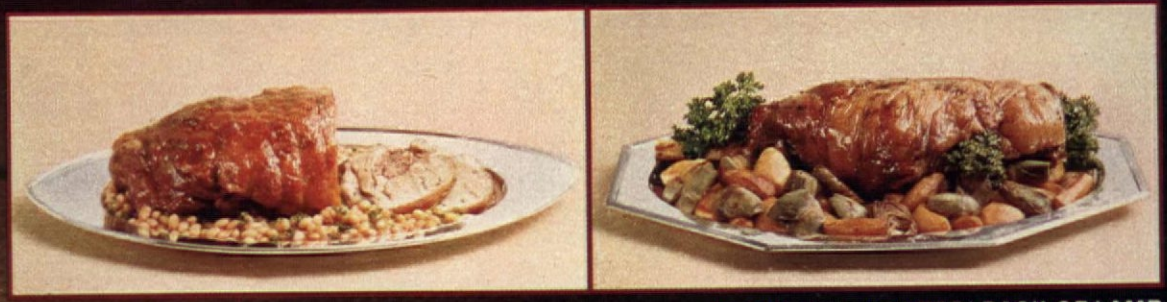
Illustration by Blake Hampton



More than any other single ingredient, the sliding glass door has become the hallmark of the contemporary house, shaping the way it looks and works. From the "picture window" that often served no useful purpose, the "picture door" evolved to turn the illusion of indoor-outdoor living into actuality. Properly used, the wide sweep of sliding glass can make a home's natural surroundings truly part of the indoor scene and also allow easy, immediate access to them. Improved technology has made the sliding glass door a sturdy, reliable product, as suitable to snow country as to temperate climes. For more on this transparent wonder, see page 41.



Irwin Horowitz



FRONT AND CENTER: RACK OF LAMB ROASTED WITH A COATING OF BREAD CRUMBS AND PARSLEY (AND GARNISHED WITH WATERCRESS) IS SERVED WITH BAKED TOMATOES, POTATOES FRIED CRISP THE FRENCH WAY—GAUFRETTE—AND RED WINE. ABOVE, LEFT: SHOULDER OF LAMB, STUFFED AND BRAISED, TEAMS WITH BEANS COOKED IN THE BRETONNE MANNER. ABOVE: LEG OF LAMB IS ROASTED FRENCH STYLE ALONG WITH ACCOMPANYING POTATOES, ARTICHOKE HEARTS AND ONIONS.

SAY "LAMB," AND MOST PEOPLE THINK "LEG OF LAMB," THE TRADITIONAL SUNDAY-DINNER ROAST THAT'S A FAVORITE IN SPRING. BUT THERE ARE OTHER CUTS—AND OTHER WAYS TO COOK THIS CLASSIC LAMB DISH. WHY NOT TRY RACK OF LAMB OR LAMB SHOULDER? OR COOK LEG OF LAMB A NEW WAY—WITH VEGETABLES. EACH VARIATION IS SHOWN WITH ITS SPECIAL ACCOMPANIMENT. RECIPES FOR THESE AND OTHER LAMB DISHES BEGIN ON PAGE 86.

LAMB FOR SPRING

BY FRANCES M. CRAWFORD

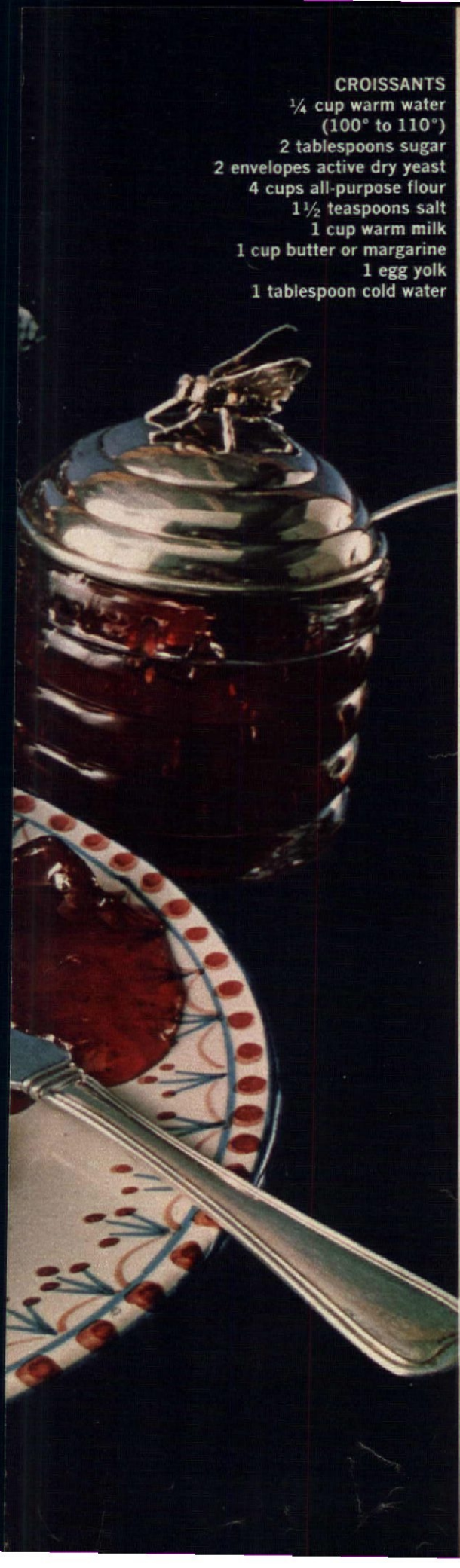
COOKING LESSON No. 54
By Jacques Jaffry

croissants

Flaky, warm and buttery, crescent-shaped rolls called *croissants* originated in 1686, when Turks of the Ottoman Empire were besieging Budapest. Hungarian bakers, who worked at night, heard the invaders digging tunnels to reach the heart of that city. An alarm was raised, and the assault was repulsed. As their reward, the bakers were granted the privilege of creating a commemorative pastry taking the form of a crescent, emblem of the defeated Turks. Since then, the French have given these rolls a special culinary chic —and, their very name.

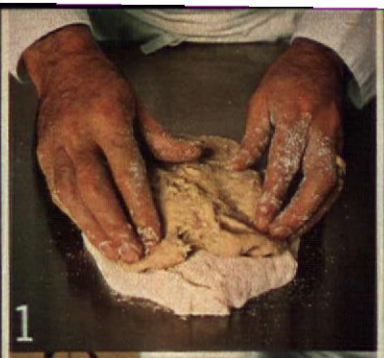


Rudy Muller



CROISSANTS

¼ cup warm water (100° to 110°)
2 tablespoons sugar
2 envelopes active dry yeast
4 cups all-purpose flour
1½ teaspoons salt
1 cup warm milk
1 cup butter or margarine
1 egg yolk
1 tablespoon cold water


1


2


3


4


5


6

1 Measure water into small bowl. Add 1 tablespoon sugar and yeast. Stir to dissolve. Mix in ⅔ cup flour. Shape into ball. Cut slits in shape of cross on top. Place in bowl. Cover with towel. Let rise in warm place (85°), free from draft, 10 to 15 minutes or until doubled in bulk. Combine remaining flour, sugar, salt and milk in large bowl. Mix with rubber spatula or hands. Turn out onto lightly floured surface. Top with risen yeast mixture.

2 Knead dough and yeast mixture together until smooth and elastic. Place in large greased bowl. Turn dough over to bring greased side up. Cover with towel. Let rise in warm place (85°), free from draft, 1½ to 2 hours or until doubled in bulk. Punch dough down. Let rise 30 minutes or until dough is almost doubled in bulk.

3 While dough rises, knead butter or margarine with hands until free of lumps and of easy spreading consistency but still cold. Chill, if needed. Turn dough out onto a lightly floured surface. Pat or roll to 18x10-inch rectangle. Spread butter evenly over ⅔'s of dough, leaving 2-inch edge free all around. Moisten edges with cold water. Fold unbuttered third up to middle of buttered dough. Fold buttered third down so top edge is even with bottom. Pinch edges together to enclose butter.

4 Roll out gently to 18x10-inch rectangle, dusting any tears in dough with flour to repair them.

5 Fold dough in thirds as before. Be sure edges are even. Sprinkle lightly with flour. Wrap; chill 2 to 3 hours. Roll and fold twice more. Wrap; refrigerate 1 to 2 hours.

6 Butter cookie sheets lightly. Divide dough in thirds. Work with one piece at a time; chill remainder. Roll dough out on lightly floured surface to 13-inch circle. Cut into 6 to 8 wedges. Roll up wedges from wide end. Place, 2 inches apart, on cookie sheet. Curve into crescent.* Cover loosely with plastic wrap. Let rise in warm place about 1 hour or until the dough feels light and spongy. Brush with egg yolk beaten with water. Bake at 375° for 20 minutes or until golden. Transfer to wire rack. Cool 10 minutes. Makes 18 to 24. *At this point, croissants may be wrapped airtight and then frozen for up to 1 week. To use, thaw; let rise and bake as directed.

CHEESECAKES



By Lucy Wing

To many a dessert lover there is nothing more delectable than an almost sinfully rich cheesecake. Here are seven—pies and tarts as well as cakes—each guaranteed as irresistible as the trio shown. From above, clockwise: a melt-in-the-mouth Creamy Cheesecake Mold laced with sherry; Chocolate Marble Cheesecake with a delicate plus of orange; our Perfect Cheesecake, as superb today as when it debuted on our cover 21 years ago. Recipes for all begin on page 92.

Ben Swedowsky

Surprise! Easy candy from a frosting mix.



Betty Crocker® frosting mix makes more than just great frosting. Now with one package of creamy frosting mix (any flavor), and one simple recipe, you can make decorative peanut clusters, dreamy old-fashioned fudge or rich delicate wafers. Delicious easy-mix homemade candy is just a little something for the family to enjoy anytime. Another nice surprise from Betty Crocker.

Easy-mix candy from Betty Crocker.

- 2 tablespoons butter or margarine
- 1/4 cup milk (plus 2 teaspoons if making with chocolate fudge frosting mix)
- 1 package *Betty Crocker* creamy frosting mix (chocolate fudge, milk chocolate, lemon, orange, creamy cherry, creamy white* or any of the other delicious flavors**)

Heat butter in milk over low heat until butter melts and mixture *just* begins to simmer. Remove from heat; stir in frosting mix (dry). Heat over low heat, stirring constantly with rubber scraper, until smooth and glossy, 1 to 2 minutes. *Do not overcook.* Makes 1 pound.

SQUARES – Stir in ½ cup chopped nuts if desired. Pour into aluminum foil-lined loaf pan, 9x5x3 inches.

WAFERS – Drop by teaspoonfuls onto waxed paper. If necessary, reheat mixture slightly.

CLUSTERS – Stir in 1½ cups salted peanuts or other nuts. Drop by teaspoonfuls onto waxed paper.

Betty Crocker®

*Tint and flavor if desired.

**If using golden caramel frosting mix, reduce milk to 3 tablespoons.

LAMB continued from page 81

RACK OF LAMB PERSILLÉ

(pictured on page 80)

1 cup fresh bread crumbs
¼ cup chopped parsley
2 cloves of garlic, minced
3 tablespoons melted butter or margarine
2 oven-ready racks of lamb (about 2 pounds each)
Salt
Pepper
1 cup diced onion (1 large)
1 large carrot, pared and diced
1 can (10½ ounces) condensed chicken broth

Heat oven to 450°. Combine bread crumbs, parsley, garlic and 2 tablespoons melted butter or margarine. Mix well. Sprinkle racks with salt and pepper. Brush with remaining butter or margarine. Arrange vegetables in roasting pan. Place racks, fat side down, over vegetables. Roast 15 minutes. Remove lamb from oven. Press bread-crumb mixture over fleshy top side. Return to oven. Roast 25 minutes. Transfer lamb to warm serving platter. Keep warm. Discard all fat from pan. Place over heat. Add chicken broth. Bring to boiling, scraping pan with wooden spoon to dissolve brown bits. Cook 2 minutes. Correct seasoning to taste. Strain into sauceboat to be served separately.

Serve with Baked Tomatoes and Gaufrette Potatoes (recipes below), or plain or ruffled potato chips heated in a warm oven. Garnish with watercress, if desired. Makes 8 servings.

BAKED TOMATOES

4 medium-size tomatoes
Salt
Pepper
2 tablespoons fresh bread crumbs
2 tablespoons melted butter or margarine
1 tablespoon chopped parsley

Heat oven to 450°. Cut tomatoes in half crosswise. Sprinkle cut surfaces with salt, pepper and bread crumbs. Drizzle with butter or margarine. Place in shallow baking pan. Bake 10 minutes or until just tender. Sprinkle with parsley. Makes 8 servings.

GAUFRETTE POTATOES

To make this dish the authentic French way, you need a *mandoline*. It's a fascinating tool, but also costly: The *classic mandoline*, which is what you must use, ranges in price from $25 to $35 and can be ordered from gourmet kitchen shops such as Bazaar de la Cuisine (1003 2nd Ave., New York, N.Y. 10022 or 1675 Wisconsin Ave., N.W., Washington, D.C. 20007), Thomas Cara, Ltd. (517 Pacific Ave., San Francisco, Calif. 94133) and The Pan Handler (104 E. Oak St., Chicago, Ill. 60611).

Use 1 medium-size potato per serving. Set the zigzag blade of the *mandoline* so it will cut slices ⅛ inch thick. Pare potatoes. Cut off rounded or pointed end. Draw potato over blade to cut one slice. This will be ridged and can be discarded. Give the potato a quarter turn and cut second slice. This will be waffled. Continue slicing potato, turning it a quarter way around before each slicing. Put slices into ice water as you cut them to keep them from turning brown.

Put enough fat or pure vegetable oil into a deep saucepan to make it 1 to 1½ inches deep when heated. Heat to 390° on deep-fat frying thermometer. Fry potato slices just until browned. It will take only a minute or two. Remove with slotted spoon. Drain on paper towels.

STUFFED BRAISED SHOULDER OF LAMB BRETONNE

(pictured on page 81)

1 tablespoon butter or margarine
¼ cup minced shallots or green onions
2 cloves of garlic, minced
1 cup fresh bread crumbs
1 cup ground pork (¼ pound)
½ cup chopped parsley
½ teaspoon ground sage
½ teaspoon salt
⅛ teaspoon pepper
2 tablespoons butter or margarine
3½- to 4½-pound shoulder of lamb, boned
1 cup chopped onion (1 large)
1 large carrot, pared and diced
2 tablespoons flour
1 cup dry white wine
1 can (8 ounces) tomato sauce
1 can (10½ ounces) condensed chicken broth
1 bay leaf
¼ teaspoon leaf thyme, crumbled
Beans Bretonne (recipe below)

Melt 1 tablespoon butter or margarine in small skillet over medium heat. Add shallots or green onions. Cook 2 minutes. Add garlic. Cook 1 minute. Combine shallots or onions, garlic, bread crumbs, pork, parsley, sage, salt and pepper. Mix well. Lay meat skin side down on work surface. Spread stuffing mixture over meat and into pocket. Roll up; tie securely with white string.

Heat oven to 350°. Heat 2 tablespoons butter or margarine in large Dutch oven or roaster over medium heat. Brown lamb on all sides. Remove meat. Add vegetables to fat left in pan. Cook 2 to 3 minutes, stirring occasionally. Stir in flour. Cook 1 minute. Add wine, tomato sauce, chicken broth, bay leaf and thyme. Bring to boiling, stirring occasionally. Return meat to pan; cover. Bake 2 hours, turning meat in sauce 2 to 3 times. Transfer meat to warm serving platter. Keep warm. Strain sauce. Remove as much fat as possible from surface of sauce. Correct seasoning to taste. Reserve 1 cup of sauce for Beans Bretonne. Serve remaining separately. Arrange beans around meat. Makes 6 to 8 servings.

BEANS BRETONNE

1 pound Navy or Great Northern beans
1 tablespoon salt
1 cup sauce from Braised Lamb Shoulder
2 tablespoons chopped parsley

Cook beans according to instructions, adding salt about 30 minutes before beans are done. Drain well. Add reserved lamb sauce. Bring to boiling. Simmer 10 minutes. Spoon around lamb. Sprinkle with parsley. Makes 6 to 8 servings.

ROAST LEG OF LAMB MASCOTTE

(pictured on page 81)

5- to 6-pound leg of lamb
1 large clove of garlic, slivered
Salt
Freshly ground pepper
¼ cup melted butter or margarine
4 pounds small potatoes, pared and shaped, if desired
2 packages (10 ounces each) frozen artichoke hearts, cooked and drained
¼ cup minced shallots or green onions

Heat oven to 450°. Trim all but a thin layer of fat from lamb. Remove tail and pelvic bones or have your butcher do it. Make slits in shank end of leg of lamb; insert garlic slivers. Tie leg with string. Rub with salt and pepper. Brush with 2 tablespoons butter or margarine. Roast 20 minutes. Parboil potatoes in boiling salted water 5 minutes. Drain well. Turn lamb, fat side up, in pan. Arrange potatoes around meat. Pour remaining butter or margarine over potatoes. Sprinkle lightly with salt. Reduce oven heat to 400°. Roast 35 minutes, stirring potatoes occasionally. Add artichoke hearts and shallots or green onions to pan. Mix gently with potatoes. Bake 10 minutes or to internal temperature of 125° to 135° on meat thermometer for medium rare. Remove roast to a heated serving platter; let rest 15 to 20 minutes in a warm place. Leave vegetables in pan. Before serving, place vegetables around roast. Garnish with parsley, if desired. Makes 8 servings.

BRAISED LEG OF LAMB WITH GRAPES

5- to 6-pound leg of lamb
2 tablespoons butter or margarine
1 cup chopped onion (1 large)
1 large carrot, pared and sliced
1 cup dry white wine
2 cans (8½ ounces each) grapes, drained, juice reserved
8 cloves of garlic
½ teaspoon salt
Dash of pepper
1 tablespoon melted butter or margarine
1 tablespoon flour
1 cup heavy cream

Trim all but a thin layer of fat from lamb. Remove tail and pelvic bones or have your butcher do it. Tie leg with white string. Heat oven to 400°. Melt butter or margarine in large Dutch oven or roaster over medium heat. Brown lamb on all sides. Remove. Add vegetables to fat left in pan. Cook 2 to 3 minutes, stirring occasionally. Return lamb to pan. Add wine, reserved juice from grapes, garlic, salt and pepper. Cover; bring liquid to boiling. Bake 1 hour, 15 minutes, basting often. If using an open roaster, cover pan with aluminum foil. Transfer lamb to heated serving platter. Strain cooking liquid into saucepan. Bring to boiling. Cook until reduced to about 1 cup. Remove all fat from surface of sauce. Combine melted butter or margarine and flour. Stir into sauce; cook 1 minute. Stir in cream. Bring back to boiling, stirring constantly. Add grapes. Correct seasoning to taste. Serve with lamb. Makes 8 servings.

continued on page 90

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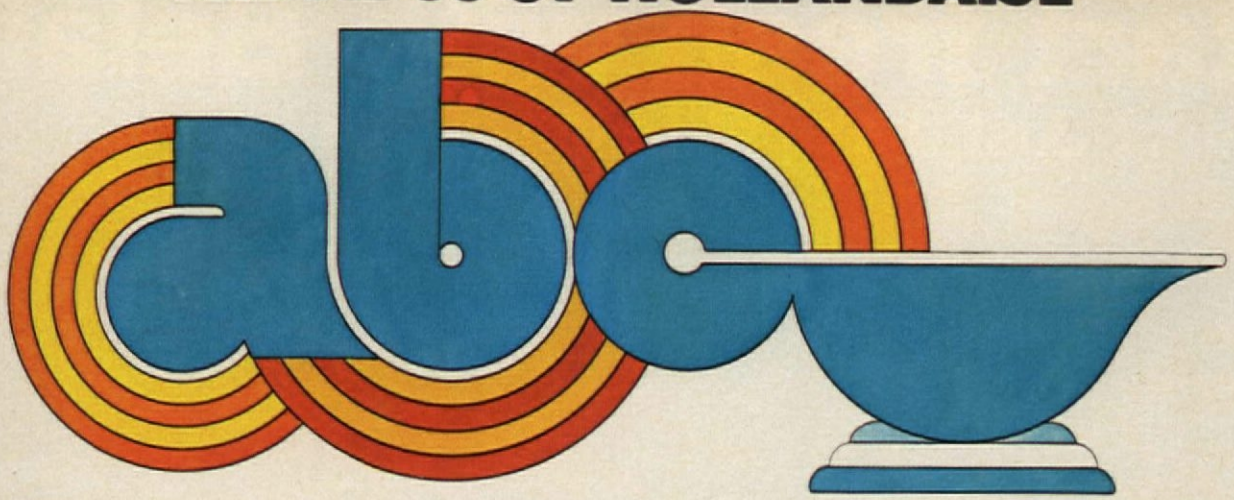


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THE ABC's OF HOLLANDAISE



Hollandaise, one of the most elegant sauces in French cuisine, can turn the simplest fish dish or vegetable into a masterpiece. Making the sauce takes care, but can be done easily one of three ways. For best results, remember these points:

- Heat egg yolks slowly and gently. Too much heat applied too quickly makes them grainy; cooking too long makes them scrambled.
- When using the "Classic Hollandaise" method, always cook over, *not in,* hot, *not boiling,* water and stir rapidly and constantly. When you become adept, you can try a chef's method of using direct heat.
- Add the hot, melted butter very, very slowly at first, allowing the eggs to absorb each addition before making the next one. If you add it too quickly, particularly at first, the sauce will not thicken. To correct it, put 1 teaspoon lemon juice and 1 tablespoon Hollandaise into a bowl you've rinsed with warm water. Beat with a whisk until it creams and thickens. Then beat in the rest of the sauce, about ½ tablespoon at a time, beating until thick and blended after each addition.
- Leftover Hollandaise may be kept refrigerated in a tightly covered jar 2 to 3 days. Don't let it stand around in warm temperatures. To reuse, heat in the top of a double boiler over barely simmering water and stir constantly.

CLASSIC HOLLANDAISE SAUCE
3 egg yolks
1 tablespoon cold water
1½ cups melted butter or margarine
1 tablespoon lemon juice
Salt
White pepper or cayenne

1. Place egg yolks in enameled or stainless-steel saucepan or in top of double boiler.
2. Add water.
3. Place pan over hot, not boiling, water or over very low heat.



4. Stir yolks rapidly with wire whisk until they are the consistency of cream sauce.
5. Remove from heat. Continue to beat for 1 minute.
6. Have the egg-yolk mixture and melted butter or margarine at the same temperature. This is essential to achieving a smooth sauce.



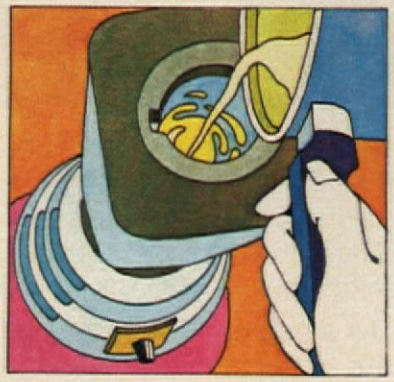
7. Pour melted butter or margarine slowly into the egg-yolk mixture, beating constantly. Be sure each addition has been completely incorporated before adding the next one. Do not pour in the white, milky residue at the bottom of the butter or margarine.
8. Stir in lemon juice.
9. Taste the Hollandaise and correct the seasoning by adding salt and white pepper or cayenne to taste. Makes about 2 cups.

EASY HOLLANDAISE
2 egg yolks
3 tablespoons lemon juice
½ cup butter or margarine
Dash of cayenne

1. Put egg yolks and lemon juice in a saucepan.
2. Beat until well blended.
3. Divide the butter or margarine in half. Add one half (¼ cup) to the egg-yolk mixture.
4. Place over low heat.
5. Stir briskly with wire whisk until butter or margarine is melted.
6. Add remaining butter or margarine and cayenne.
7. Stir briskly until butter or margarine is melted and sauce is thick. Serve at once. Makes about ⅔ cup.

BLENDER HOLLANDAISE
3 egg yolks
2 tablespoons lemon juice
¼ teaspoon salt
Dash of cayenne
½ cup butter or margarine

1. Put egg yolks, lemon juice, salt and cayenne in blender jar.
2. Heat butter or margarine in small saucepan until bubbly. Do not burn.
3. Cover blender and whirl at high speed for 2 to 3 seconds.
4. Uncover blender jar or remove center section of cover.



5. At high speed, pour in hot butter or margarine in a thin, steady stream. It will take about 30 seconds. Don't use residue in pan. Makes ¾ cup.

Illustrations by Robert Frost

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LAMB continued from page 86

MARINATED ROAST LEG OF LAMB
5- to 6-pound leg of lamb
3 cups dry white wine
1 cup sliced onion (1 large)
1 cup sliced carrot
3 cloves of garlic, coarsely chopped
1 bay leaf
1 teaspoon peppercorns
1 teaspoon rosemary
12 juniper berries
2 tablespoons salt
2 tablespoons melted butter or margarine
1 can (8 ounces) tomato sauce
Garlic Puree (recipe below)

Trim all but a thin layer of fat from lamb. Remove tail and pelvic bones or have your butcher do it. Tie leg with string. Combine wine, onion, carrot, garlic, bay leaf, peppercorns, rosemary, juniper berries and salt for a marinade. Place lamb in enameled or stainless-steel container. Pour marinade over lamb. Cover. Let stand 12 to 24 hours at room temperature, turning meat occasionally.

Heat oven to 450°. Remove lamb from marinade. Pat dry with paper towels. Strain marinade; reserve liquid. Arrange vegetables from marinade in roasting pan. Place lamb, fat side down, over vegetables. Brush with melted butter or margarine. Roast 20 minutes. Reduce oven heat to 400°. Turn lamb fat side up. Roast 45 minutes or to an internal temperature of 125° to 130° on meat thermometer for medium rare. Remove roast to heated platter; let rest 15 to 20 minutes. Discard all fat from pan. Place over heat; add tomato sauce and ½ cup reserved marinade liquid. Bring to boiling. Simmer 5 minutes. Correct seasoning. Strain. Serve with Garlic Puree. Makes 8 servings.

GARLIC PUREE
2 heads of garlic
¼ cup butter or margarine
3 tablespoons flour
1 cup light cream
½ teaspoon salt
Dash of pepper
8 to 10 servings instant mashed potatoes

Separate garlic into cloves. Parboil 2 minutes in boiling, salted water. Drain well. Peel. Cook garlic in butter or margarine in covered, heavy saucepan over very low heat 15 minutes or until tender. Add flour. Cook 1 minute. Add cream, salt and pepper. Bring to boiling, stirring constantly. Cook 2 minutes. Puree in blender or press through food mill. Prepare potatoes as directed, omitting milk. Mix with garlic puree. Makes 8 servings.

ROAST SHOULDER OF LAMB SOUBISE
3½- to 4½-pound shoulder of lamb, boned, rolled and tied
Salt
Pepper
2 tablespoons melted butter or margarine
4 cups coarsely chopped onion (4 large
3 tablespoons butter or margarine
3 tablespoons flour
1 cup light cream
½ teaspoon salt
Dash of pepper
⅛ teaspoon ground nutmeg
2 egg yolks
¼ cup grated Parmesan cheese

Heat oven to 400°. Rub shoulder with salt and pepper. Place in roasting pan. Brush with melted butter or margarine. Roast 20 minutes. Reduce oven heat to 375°. Roast 1 hour and 30 minutes, basting occasionally.

Parboil onions in boiling salted water 5 minutes. Drain well. Cook onions in 3 tablespoons butter or margarine in covered, heavy saucepan over low heat 10 to 15 minutes or until very soft. Stir in flour. Cook 1 minute, stirring constantly. Add cream and seasonings. Bring to boiling, stirring constantly. Cook 2 to 3 minutes. Puree in blender or food mill. Beat in egg yolks. Slice meat. Arrange on ovenproof platter. Top with sauce. Sprinkle with cheese. Broil until golden. Makes 6 to 8 servings.

continued

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MUSTARD ROAST RACK OF LAMB

½ cup prepared mustard
1 tablespoon lemon juice
½ teaspoon ground thyme
½ teaspoon salt
2 tablespoons pure vegetable oil
2 oven-ready racks of lamb (about 2 pounds each)
½ cup packaged bread crumbs
1 cup diced onion (1 large)
1 large carrot, pared and diced
1 can (10½ ounces) condensed chicken broth
Peas, Country Style (recipe below)

Combine mustard, lemon juice, thyme and salt. Beat in oil slowly. Brush mixture over all sides of lamb racks. Pat bread crumbs onto mustard mixture. Heat oven to 450°. Arrange vegetables in roasting pan. Place racks, fat sides up, over vegetables. Roast 40 to 45 minutes. Transfer lamb to heated serving platter. Keep warm. Discard all fat from pan. Place pan over heat. Add chicken broth. Bring to boiling, scraping pan with wooden spoon to dissolve all brown bits. Cook 2 minutes. Correct seasoning to taste with salt and pepper. Strain sauce into sauceboat. Serve racks of lamb with Peas, Country Style. Makes 8 servings.

PEAS, COUNTRY STYLE

¼ cup butter or margarine
4 cups shredded lettuce
2 cups finely sliced onion (2 large)
½ teaspoon salt
Dash of pepper
2 packages (10 ounces each) frozen peas, cooked and drained
½ teaspoon sugar

Melt butter or margarine in heavy saucepan over low heat. Add lettuce, onion, salt and pepper. Cook 5 minutes, stirring occasionally. Add peas and sugar. Cook until peas are heated through. Correct seasoning to taste with additional salt and pepper. Makes 8 servings.



CREAMY CHEESECAKE MOLD

(pictured on page 84)

¼ cup graham-cracker crumbs
5 packages (8 ounces each) cream cheese
1¾ cups sugar
5 eggs
3 tablespoons cream sherry
1 tablespoon grated orange peel
1 teaspoon vanilla

Butter a 10-cup mold well; sprinkle with graham-cracker crumbs; shake pan to coat bottom and sides completely. Turn pan upside down to remove excess crumbs. Heat oven to 325°. Soften cream cheese in large bowl; beat until fluffy. Beat in sugar gradually. Add eggs, one at a time, beating well after each addition; stir in cream sherry, orange peel and vanilla. Turn into prepared mold; set mold in large shallow pan. Pour hot water into pan to about 1-inch depth. Bake 1 hour and 45 minutes. Turn off oven heat; let cake stand 30 minutes more in oven. Remove from water bath. Cool to room temperature on wire rack; loosen edges; unmold onto serving plate. Garnish with orange slices and maraschino cherries, if desired.

COTTAGE CHEESE TART

Pastry:

2 cups sifted all-purpose flour
¼ cup sugar
1 teaspoon baking powder
½ cup butter or margarine
⅓ cup dairy sour cream

Filling:

¾ cup sugar
2 eggs
1 carton (1 pound) creamed cottage cheese
2 tablespoons all-purpose flour
¼ cup very soft butter or margarine
⅓ cup golden raisins
2 tablespoons chopped citron
2 tablespoons chopped toasted almonds
1 teaspoon vanilla
½ teaspoon almond extract
1 egg white
Confectioners' sugar

Prepare pastry: Mix flour, sugar and baking powder with pastry blender in medium-size bowl; cut in butter or margarine; stir in sour cream with fork; knead until mixture comes together and forms a dough; wrap in wax paper. Chill at least 1 hour. Roll out ⅔ of pastry on lightly floured surface to a 13x9-inch rectangle to fit inside 12x8x1½-inch baking dish. Roll out remaining dough; cut into ½-inch strips; reserve.

Prepare filling: Heat oven to 350°. Beat sugar and eggs until very light in large bowl of mixer. Beat in cottage cheese and flour; blend in butter or margarine. Stir in raisins, citron, almonds, vanilla and almond extract; turn into pastry-lined baking dish. Arrange pastry strips diagonally in a crisscross pattern over cheese filling. Brush strips with egg white. Bake 40 minutes or until golden brown. Let stand 15 minutes to cool; sprinkle with confectioners' sugar. Cut into squares and serve slightly warm. Makes 12 servings.

PERFECT CHEESECAKE
(*pictured on page 84*)

Pastry:

1 cup sifted all-purpose flour
¼ cup sugar
1 teaspoon grated lemon peel
¼ teaspoon vanilla
¼ cup butter or margarine
1 egg yolk

Filling:

5 packages (8 ounces each) cream cheese (2½ pounds)
1¾ cups sugar
3 tablespoons all-purpose flour
¼ teaspoon salt
½ teaspoon grated orange peel
½ teaspoon grated lemon peel
¼ teaspoon vanilla
5 large eggs, unbeaten
2 egg yolks
¼ cup heavy cream

Prepare pastry: Mix flour, sugar, lemon peel and vanilla with pastry blender in medium-size bowl; cut in butter or margarine; stir in egg yolk. Shape into mound; wrap in wax paper. Chill at least 1 hour. Heat oven to 400°. Remove side from 9-inch springform pan. Place ⅓ of dough on ungreased bottom of pan; cover with floured wax paper. Roll or pat dough to fit pan bottom; remove paper. Bake 10 minutes or until golden. Remove from oven; increase oven temperature to 500°. Cool pastry, leaving it on pan bottom. Grease side of springform pan; fit over cooled base. Form remaining dough into thick rectangle; cut in half lengthwise; line side of pan, patting and stretching dough to fit. (Patching won't hurt, but dough must be paper thin and cover side completely.)

Prepare Filling: Soften cream cheese in large bowl; beat until fluffy. Mix sugar, flour, salt, orange and lemon peels and vanilla; add very slowly to cheese; beat until smooth. Add eggs and egg yolks, one at a time, beating well after each addition; stir in cream. Turn into pastry-lined pan. Bake at 500° for 12 minutes. Do not open oven door; reduce oven temperature to 200°; bake cake 1 hour longer. Remove from oven; cool on wire rack, away from draft. Cake will shrink slightly as it cools. When cool, loosen cake from pan with spatula; remove side of pan; chill cake.

LOW-CALORIE RASPBERRY CHEESECAKE

¾ cup fine zwieback crumbs
2 tablespoons melted butter or margarine
1 package (10 ounces) frozen raspberries, thawed
2 envelopes unflavored gelatin
1 carton (1 pound) creamed cottage cheese
1 carton (8 ounces) raspberry-flavored yogurt
2 egg whites
2 tablespoons sugar

Combine zwieback crumbs and butter or margarine; mix well. Press crumbs firmly into bottom of 9-inch springform pan. Drain raspberries; reserve juice. Puree berries by pressing through sieve or food mill. Sprinkle gelatin over juice in a small saucepan; stir over low heat until gelatin is dissolved. Combine raspberry puree, cottage cheese, yogurt and gelatin mixture in blender container; blend at high speed about 20 seconds or until completely smooth. Turn into large bowl; chill until it begins to thicken. Beat egg whites until soft peaks form; beat in sugar gradually. Continue to beat until whites form stiff, glossy peaks. Fold whites into chilled cheese mixture. Pour into prepared pan. Chill several hours or until set. Loosen around edge; remove side of pan.



continued

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CHOCOLATE MARBLE CHEESECAKE
(pictured on page 84)

1½ cups graham-cracker crumbs
1 tablespoon sugar
⅓ cup melted butter or margarine
3 packages (8 ounces each) cream cheese
1 cup sugar
6 egg yolks
¼ cup all-purpose flour
2 tablespoons orange liqueur
1 teaspoon grated orange peel
½ teaspoon salt
1 carton (8 ounces) dairy sour cream
6 egg whites
½ teaspoon cream of tartar
¼ cup sugar
6 squares (1 ounce each) semisweet chocolate, melted and cooled

Combine cracker crumbs, 1 tablespoon sugar and butter or margarine in small bowl. Press mixture evenly on bottom and sides of 9-inch springform pan. Soften cheese in large bowl; add 1 cup sugar gradually; beat until smooth. Add egg yolks, one at a time, beating well after each addition. Stir in flour, orange liqueur, orange peel and salt. Blend in sour cream. Beat egg whites with cream of tartar until foamy. Beat in ¼ cup sugar, 1 tablespoon at a time; continue beating until whites form stiff, glossy peaks.

Heat oven to 300°. Fold whites carefully into cheese mixture. Measure 3 cups mixture into small bowl; blend in chocolate. Drop alternate spoonfuls of cheese and chocolate mixtures into crumb-lined pan, reserving about 1 cup cheese mixture and ¼ cup chocolate mixture. With a metal spatula, cut through mixture in pan to marbleize cake. Spread reserved cheese mixture evenly on top. Make parallel 1-inch lines on surface with chocolate mixture. Run tip of knife at right angles to lines and in opposite directions for a feathered effect. Bake 1 hour; turn off oven; let cake stand in oven 1 more hour. Remove from oven; cool on wire rack, away from draft. Cake will shrink slightly as it cools. When cool, loosen cake from side of pan with small knife or spatula; remove side of pan; chill cake.

CHERRIES JUBILEE CHEESE PIE

1 can (1 pound, 14 ounces) pitted dark sweet cherries
2 tablespoons sugar
1 tablespoon cornstarch
1 teaspoon lemon juice
Dash of salt
1 package (10¾ or 11 ounces) unbaked cheesecake mix
¼ cup brandy
1 cup heavy cream, whipped

Drain cherries, reserving ¾ cup juice. Combine reserved juice, sugar, cornstarch, lemon juice and salt in medium-size saucepan. Bring to boiling over medium heat, stirring constantly. Stir in drained cherries. Cover; refrigerate until chilled. Prepare graham-cracker crust from cheesecake mix according to package directions, but use a 9-inch pie plate. Prepare filling from cheesecake mix according to package directions but reduce milk to 1 cup. Add brandy and beat until blended. Fold in whipped cream. Turn into crumb crust. Chill until filling is firm. Spoon reserved, chilled cherries over top.

LEMON CHEESE TARTS

1¼ cups graham-cracker crumbs
2 tablespoons sugar
¼ cup melted butter or margarine
1 package (8 ounces) cream cheese
½ cup creamed cottage cheese
¾ cup sugar
2 tablespoons all-purpose flour
2 eggs
1 tablespoon grated lemon peel
¼ cup lemon juice

Combine cracker crumbs, 2 tablespoons sugar and butter or margarine in small bowl. Press mixture evenly onto bottoms and sides of twelve 2½-inch muffin-pan cups, using about 2 tablespoons in each. Heat oven to 350°. Soften cream cheese; beat in cottage cheese until smooth; beat in ¾ cup sugar and flour gradually. Add eggs, one at a time, beating until smooth after each addition. Stir in lemon peel and juice. Spoon into crumb-lined cups, dividing mixture evenly. Bake 20 minutes or until filling is firm. Remove from oven, set on wire rack to cool. Tarts will shrink as they cool. Loosen tarts carefully around edges with small knife; remove from pan. Garnish with fresh berries and sour cream, if desired. Makes 12 tarts.

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FOOD QUESTIONS YOU ASK

What is the iridescent look that often appears on some sliced meats? Can it be harmful?

Mrs. S. Trusso
Flushing, N.Y.

Occasionally, in the slicing of meat, its fat becomes distributed in a thin film across the fibrous surface of the slice. In daylight or artificial light, this cut surface acts like a prism, breaking up light into the spectrum of color that appears on the meat. The resulting iridescence is perfectly harmless.

Is it true that the vitamin C in orange juice begins to be lost as soon as the can has been opened?

Mrs. Edith Wallsh
Fair Lawn, N.J.

Orange juice—whether it's canned, frozen or freshly squeezed—can be stored in the refrigerator for several days without losing much of its vitamin C (some will be lost through oxidation, however). The juice will turn bitter in flavor as it loses vitamin C, so you can judge nutritional quality by taste.

How can I prevent my white sauce from curdling when a recipe calls for egg yolks to be added?

June Lakewood
Dundee, Ohio

Adding eggs to any heated sauce will cause them to coagulate and the sauce to curdle. Warm them first; beat slightly, then stir in at least half the sauce. Both mixtures will be of nearly equal temperature and can be combined. This procedure need not be followed when a recipe calls for egg yolks and cream. These ingredients may be beaten together and added to the sauce with no danger of curdling.

What causes the dark bones or bloody joints I sometimes see in a frozen chicken? Is this harmful?

Mrs. John Duncan
Chappaqua, N.Y.

The National Broiler Council explains that since broilers are marketed very young (at about 8½ weeks), their bones contain more blood than the bones of older birds. When these young chickens are stored in the home freezer, the blood thickens, darkening the bones and the meat surrounding them. This in no way affects the flavor or wholesomeness of the meat.

My gelatin salads and desserts do not unmold easily. Can you tell me the proper way to do this?

E. Mason
Smartt, Tenn.

First run the tip of a small spatula or paring knife between gelatin and mold. Then dip mold into warm—not hot—water, just to the depth of the gelatin. Remove mold quickly and shake gently to loosen gelatin. Finally, rinse serving plate in cold water (so you can move the mold if it's not centered correctly) and invert on top of mold. Hold plate and mold tightly together, turn both over quickly and shake. Lift off. If gelatin does not unmold readily, repeat steps.

Direct any questions you have about food, food products and food preparation to: Food Questions You Ask; American Home, *641 Lexington Ave., New York, N.Y. 10022.*

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GENERAL FOODS

MAKE THE MOST OF YOUR STOW-IT-ALL MODULES

Is your garage or basement becoming a cluttered catchall of gardening gear? Here's how to end the mess with the low-cost, easy-to-build plywood storage units shown on pages 76-77.

Modern gardening tools save hours of tedious work but turn most garages or basements into a confusion of clutter that scarcely leaves room for the car or the furnace. What is needed is a carefully planned backyard storage setup that can accommodate your entire arsenal of gardening paraphernalia.

Build yourself a stow-it-all modular arrangement out of plywood (see pages 76–77) and you'll solve all your problems. The basic, two-sided unit, or module (see drawing below, right), is constructed from three sheets of ⅜-inch AC exterior DFPA-grade trademarked plywood panels. The winged ends, slotted to interlock, provide stability and eliminate the necessity for complicated framing. One side of the module is divided between 8-inch-deep shelves—made from cut-off plywood scraps—and a closet for long-handled hangups.

Doors are of ⅜-inch exterior plywood framed with 1-by-4's. The reverse side (not shown) has a standard closet dowel for hanging tools or plants, with open storage space below. The module is anchored with 4-by-4's sunk into the ground below the frost line. It can be stained to blend with the surrounding landscape or given a bright coat of exterior paint to add extra zing to your backyard.

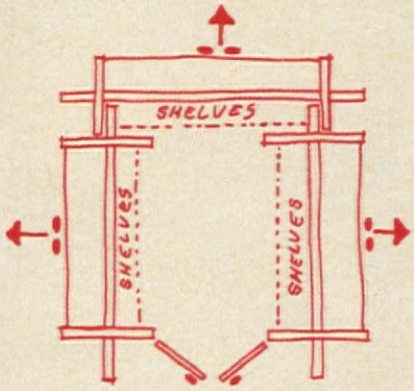
To vary the basic plan, you can put shelves and doors on both sides. And, of course, you can use more than one module: The number and arrangement you decide on depends on how much equipment and space you have. Two or more modules might be joined at the wing ends to form a long or zigzag wall. Or you can build three and turn them into a U-shaped garden shed (below, center). Roof it over with four sheets of ½-inch plywood sheathing joined with exterior glue and covered with shingles. The basic roof-framing members are 2-by-4's fastened to each module; doors are ⅜-inch exterior plywood. The outside walls of the shed can have three more storage areas, with lockable doors.

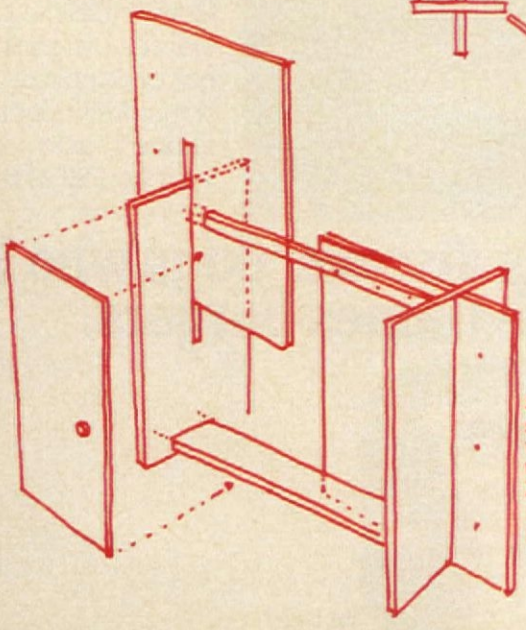
Plans include building instructions for all the arrangements—two-module wall, three-module wall and garden shed—pictured on pages 76–77. We collected the gear shown in them and adapted shelving to fit. Since shelf placements within each module are virtually limitless, you can make them fit your needs exactly. They can be spaced to accommodate all the cans, containers, bags and bottles you'll need to make your garden grow. Short-handled tools, such as trowels and spades, can be hung on the insides of doors. And a section without shelves is perfect for stowing garden hoses, long-handled rakes and shovels, or for hanging small pieces of power equipment, such as hedge trimmers and small chain saws.

If you want to store larger pieces of equipment, your best bet is to build the three-module shed. We made ours a combination storage/potting shed, and found plenty of room inside (its floor space is 6 by 7 feet) for storing a rotary mower and a leaf shredder. The shed could also double as a poolside cabana or even—with a section cut away—an outdoor bar and entertainment center.

The items shown in the units on pages 76–77 are from top gardening-equipment manufacturers. They include an H.D. Hudson sprayer, a Homelite XL2 chain saw, a Jacobson 21-inch rotary mower, Ortho Lawn Food and Weed-B-Gon, a Scott spreader, a Sunbeam lightweight hedge trimmer, a Toro 3½-horsepower leaf shredder and True Temper rakes and shovels. END

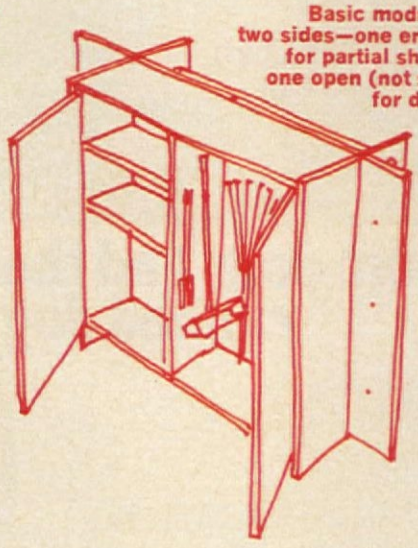
Bird's-eye view of garden shed shows three modules in U-shaped setup. Outside storage areas each have doors.





Slotted construction provides stability without framing; 1-by-4's join panels and support shelves.

Basic module has two sides—one enclosed for partial shelving, one open (not shown) for display.



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THE FURNITURE-KIT CRAZE

By Eileen Denver Mimoso

Want an antique country hutch for your dining room? A grandfather clock for the hall? A classic Shaker ladder-back chair for your desk? You don't have to buy expensive antiques or reproductions: Now you can "build" your own!

With the advent of furniture in kits, people throughout the country are doing just that—building chairs, tables, chests, wall units, even six-foot-tall clocks and fine harpsichords. The young furniture-kit industry has been enjoying a million-dollar boom in the last few years, and the end is nowhere in sight. The new kits, most of them reproductions of classic pieces or styles, aren't amateurish or ticky-tacky looking; the furniture is usually handsome and of quality wood.

Why kits? They save money, for one thing; you can buy most kit-furniture for a third to half the price of similar designs finished and assembled, and for a fraction of the cost of antiques. But there's another reason for kits. According to Frank Hagerty, founder of Cohasset Colonials of Cohasset, Mass., who manufactures handsome colonial-furniture kits: "It's a return to the good old days, I think—to some sort of stability. We're all caught up in the mass-production web and this is an opportunity to create something with our own personality in it." Or, as New York's Zuckermann Harpsichords say in their eloquent catalog: "A craftsman was once described as a person with sharp tools and a quiet mind. . . . Most of our customers buy a kit because they want an instrument, but almost every one of them enjoys the work of putting the kit together. The most important thing is that quiet mind, and to enjoy making something beautiful and serviceable with your hands."

The majority of furniture available in kits is early American. Cohasset Colonials (see list of catalogs, below) make kit reproductions of colonial or Shaker pieces in museums or private collections. Their full line is varied, from the popular Windsor armchair ($37) to a rustic-looking hutch, simple and classic ($100), or a marvelously turned and spindled ladder-back chair ($24).

From their small factory on Cohasset harbor, Frank Hagerty reports: "We get all sorts of buyers. One lady, off to live in East Africa with her minister-husband, ordered a big batch of kits to take along. And the skipper of an ocean-going freighter stops by to pick up some kits when he's home. He and his first mate work on them at sea."

Many real purists who love the classic simplicity of Shaker workmanship are finding happiness with kits from the Shaker Workshops of Concord, Mass. These exact Shaker-furniture reproductions have all the flexibility of usage and directness of style of the originals. The most popular designs are the standard Shaker three-slat side chair (tall and slender, secured at the top with wooden pegs, not nails) for $33 and the small, round-topped candlestand/table ($23) that the Shakers themselves once described as "plain and simple, unembellished by any superfluities, which add nothing to its goodness and durability."

One workshop customer has put her Shaker kits to good use: Chicago graphics designer Susan Keig, who was raised in a family of Shaker-furniture collectors, assembled a Shaker-furniture show for a Chicago art gallery two years ago and made some of the workshop kits to supplement the collection. The show, (continued)





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MUSEUM SAMPLER KITS

By Dorothy Lambert Brightbill

Bring the charm and beauty of early America into your home with one of these lovely Museum Sampler Kits. The unusually colored sampler above, left, which measures 18½ by 19 inches, is a replica of one in the Philadelphia Museum's Whitney Collection. The 16¾-by-22½-inch sampler above has the same delicate coloring and composition as its original, which is at the Valentine Museum in Richmond, Va. Below is the "Long Life Sampler," designed especially for our readers. Measuring 14½ by 17½ inches, it has antique motifs worked around an old-fashioned verse. Silver gilt frames for all samplers can also be ordered.

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Specially designed "Long Life Sampler" features many motifs found in rare antiques.



Ben Swedowsky

which will open in Munich this year, went on tour across the United States, kits and all.

Yield House in North Conway, N.H., is a manufacturer of kits and furniture with a colonial flavor. In a catalog that features an enormous array of decorative items, they show a line of furniture kits that includes a nine-drawer apothecary chest ($35) and a large trestle desk ($90). Their best-selling item is a simple-to-make wall rack for displaying silverware ($35). Like all the other kit companies, Yield reports a great rush of interest.

A striking example of this rush is what has happened to the Emperor Clock Co. of Fairhope, Ala., makers of grandfather-clock kits. Starting out small five years ago, Emperor now fills orders for about 60,000 kits a year. Their clocks follow the tradition of American colonial masters, but are original designs, made from Honduras mahogany or native black walnut. An unassembled clock costs from $100 to $200; a weight-driven movement adds another $80 to $190, but that's still only half the price of a good reproduction grandfather clock. "Our customers make the clocks because they have an interest in the past and a love of graceful craftsmanship," says Emperor's president, George Fowler.

Mason & Sullivan Co. in Osterville, Mass., also make clock kits—duplicates of 18th- and 19th-century grandfather, grandmother and wall clocks. They report that their kits go to skilled craftsmen or carpenters, very often to retired people, who might make dozens for friends or for profit. Mason & Sullivan offer a variety of grandfather clocks (average price, $300) and a "Wag-on-Wall" clock (the pendulum "wags") that duplicates a 19th-century schoolroom timepiece ($52).

One company, Furn-a-Kit, Inc., of Rutherford, N.J., has a contemporary kit line, with wall systems their mainstay. After a tour of a Furn-a-Kit franchise store or a look at their catalog, a buyer can create a wall system, choosing from literally thousands of options in size, style and function. A kit wall system consisting of three 35-inch-wide, 8-foot-tall units might cost anywhere from $300 to $500, depending on the type of wood and the assortment of shelves, racks, doors or drawers chosen. A comparable unit ready-made costs from $600 to $1,000.

The most select furniture kit of all is from New York's Zuckermann Harpsichords, and it's a beauty. For $420 you can make an exquisite copy of a 17th-century Flemish harpsichord. Zuckermann does other "classical copies," as they call them, and sells 3,000 to 4,000 a year. "Today," their catalog reports, "there are probably more Zuckermann harpsichords in existence than the total of all other kinds, both ancient and modern, combined. And all, or almost all, of these were built by amateurs." Their instruments (they make clavichords, too) have been put together by schools and institutions wanting them for chamber-music groups, by housewives, by retired businessmen and, in one out of four cases, by doctors and dentists.

No matter who kit buyers are, there are now thousands of them, building their own furniture for love or money, and telling us all something about what Americans are like today.

If you'd like to find out more about building from kits, the following catalogs are available:

Cohasset Colonials, Ship St., Dept. AH, Cohasset, Mass. 02025; catalog 50¢.

Emperor Clock Co., Dept. AH, Fairhope, Ala. 36532; free.

Furn-A-Kit, Inc., Dept. AH, 140 East Union Ave., East Rutherford, N.J. 07073; $1.

Mason & Sullivan Co., Dept. AH, 39 Blossom Ave., Osterville, Mass. 02655; 25¢.

Shaker Workshops, P.O. Box 710 AH, Concord, Mass. 01742; free.

Yield House, Dept. AHZ, North Conway, N.H. 03860; 25¢.

Zuckermann Harpsichords, Inc., Dept. A H , 160 Avenue of the Americas, New York, N.Y. 10013; free.

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AH 473

DEAR American Home

MATTER OF OPINION

How can you publish pictures of boxes that pollute the American landscape like the cover of your February issue? A colonial home can be built just as inexpensively if it is planned properly. Homeownership should be encouraged—not discouraged.

Mrs. M. W. Grant
Upper Saddle River, N.J.

I am so thankful that my husband and I own a home in a quiet suburb where homes express individuality. After looking at the ones pictured in your February issue, I am even more thankful. Your homes express no personality, but rather conformity in its worst aspect. Please show us beauty and practical, feasible, economical home ideas.

Mrs. Ronald Finley
Marietta, Ohio

I read with great pleasure your February editorial, "A Better Use of Our Lovely Land." The examples represented in your article of new town-house and condominium complexes are certainly not representative of the cheap, inferior work that unfortunately is most often seen, but rather are good examples of what can be done with proper planning and a sensitivity for the preservation of our aesthetics and ecology.

Richard W. Wortham, III
Houston, Tex.

SCOTTISH SLIP

I was extremely pleased to read "The Heritage Crafts of Nova Scotia" (February AH). *However, there is a great oversight in the beginning of your article. You neglected to mention the Scots. There is more Scottish heritage in Nova Scotia than any other nationality. I'm sure Miss Crowe made an excellent contribution to your staff, but as a former Nova Scotian, I'm delighted she has gone home to launch "Suttles and Seawinds."*

Mrs. Robert S. Crowder
Vancouver, Wash.

It certainly was an oversight on our part not to mention the Scottish heritage of Nova Scotia and we regret the slip. What was omitted in haste we now recall with pleasure, especially the Scottish settlement on Cape Breton Island where Gaelic can still be heard and the kilt is not an uncommon sight.

GOOD FOR EVERYTHING YOU GROW!
RA-PID-GRO



VACATION HOUSE HITS

Just a note to thank you for such a well done, accurate and appealing article on our Eagle's Nest ("Vacation House of the Month," January AH). *We're enjoying a tremendous response—upwards of 500 inquiries and still going strong, with letters reaching us every day.*

Ann Marie Merrill
Acorn Structures, Inc.
Acton, Mass.

It is with real delight that I am including in this letter some statistics regarding "Serendipity—Made to Order" ("Vacation House of the Month," November, '72 AH). *The response was more than immediate—it was almost preemptive! Specifically, we have received 549 responses to date and we still receive an average of 10 inquiries a day. We were very pleased with the whole endeavor.*

Robert A. Moe, President
Serendipity
San Francisco, Calif.

NATURAL CONCERN . . .

I am writing in reference to "A Family That Thrives on Nature" (January AH). *It would seem to me that if the Clarks do indeed have a "deep-rooted concern with nature," they would prefer seeing butterflies on the wing rather than in glass cases. Rather contradictory, isn't it?*

Mrs. Kenneth E. Ahern
Norwalk, Calif.

I deplore the use of birds' nests, eggs and lovely fragile butterflies. When are the birds' nests gathered? And what about the eggs?

Violet Soward
Nevada, Mo.

The Clarks, who have received over 10,000 letters in response to this feature —with only one complaint—purchase all the butterflies used in their arrangements from special Asian and African suppliers who breed them for just such purposes. These butterflies are then harvested every year to prevent their overpopulation. The birds' nests are made from moss originating in South Carolina —they are not actual nests. All the eggs are plastic and are painted to resemble the real thing.

. . . AND APPRECIATION

Dear Mr. & Mrs. Clark:

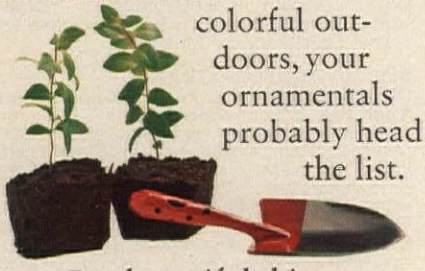
I feel compelled to write regarding your recent exposure by American Home *to the people outside of Utah. I am most interested in work that is imaginative, sensitive and shows time and devotion to detail. My husband and I are both gardeners and arrangers by hobby and therefore are capable of appreciating good work. I can't thank you enough.*

Mrs. Carmen Barngrover
Anaheim, Calif.

Address all letters to the editors to Dear American Home, 641 Lexington Ave., New York, N.Y. 10022.

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SHOPPING INFORMATION

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THAT BEAUTIFUL SCANDINAVIAN INFLUENCE
(*All sources N.Y.C. unless otherwise noted.*) **Page 58, top, left:** "Rita's Hannover Fair" ceramic dinnerware, "Rita's Galaxy" flatware, Trans-Ocean Bridge, Inc., Reston, Va.; "Zebra" pillow fabric by Sven Fristedt, Jack Lenor Larsen, Inc. "Perimeter" fabric, Unika-Vaev USA Corp. **Top, right:** Marimekko pillow, candleholder, Design Research International, Inc.; napkin by Scuda, for Fallani and Cohn, Inc. **Bottom:** Bowl, Holmegaard Crystal, through Svend Jensen of Denmark, Inc., Rye, N.Y.; "Mirage" goblets, Denby Glassware, Cincinnati, Ohio; pillow, Bloomingdale's; "Drawbridge" tablecloth fabric by Marimekko for Isabel Scott Fabrics Corp.

SLIPCOVER DECORATING
(*All sources N.Y.C.*) **Page 63: Clockwise from top, left:** "Front Runner" (also on sofa, inset) and "Kiss" (also on pillows, inset), cotton screen prints, Bloomcraft, Inc.; "Bulwark," polyester and cotton, Galey and Lord; "Advance," cotton screen print (also on pillow, inset), Bloomcraft, Inc. **Page 64, inset:** "Pierro," cotton and Fortrel polyester, Bloomcraft, Inc.; "Beauvais Moire" ribbon around cushion, Hyman Hendler and Sons. **Clockwise from top, left:** "May," cotton and Dacron polyester, Bloomcraft, Inc.; "Bulwark," polyester and cotton, Galey and Lord; "Melody," cotton, Cyrus Clark Co., Inc.; "Duxbury," Dacron polyester and cotton, Lanscot-Arlen Fabrics, Inc.; "Bulwark," polyester and cotton, Galey and Lord; "Saracen," cotton, Cyrus Clark Co., Inc. **Page 65, inset:** "Porcelain Peony," cotton, Riverdale Drapery Fabrics. **Clockwise from top, left:** "Parfait Plaid," Dacron polyester and cotton, Lanscot-Arlen Fabrics, Inc.; "Bulwark," polyester and cotton, Galey and Lord; "Potpourri," cotton, Cyrus Clark Co., Inc.; "Bulwark," polyester and cotton, Galey and Lord; "Surf," cotton screen print, Riverdale Drapery Fabrics; "Sungari Plaid," polyester and cotton, Galey and Lord. **Page 66, inset:** "Tarpoon," polyester and cotton, Galey and Lord. **Clockwise from top, left:** "Fifi," cotton, Cohama Decorative Fabrics; "Bulwark," polyester and cotton, Galey and Lord. "Continental," cotton screen print, Bloomcraft, Inc.; "Pedigree Seersucker," polyester and cotton, Galey and Lord; "May," cotton and Dacron polyester and "Fascination," cotton screen print, Bloomcraft, Inc. **Page 67, inset:** "Courage," cotton screen print, Bloomcraft, Inc. **Clockwise from top, left:** "Pedigree Seersucker," and "Bulwark," polyester and cotton, Galey and Lord; "Meadow," cotton, Lanscot-Arlen Fabrics, Inc.; "Bradley" and "May," cotton and Dacron polyester, Bloomcraft, Inc.

YOU CAN MAKE THIS RYA RUG
(*All sources N.Y.C.*) **Pages 74–75:** "Tunis" rug, Norsk Inc.; pillows, Haitian cotton bedspread, Design Research International, Inc.; white plastic cube, Beylerian Ltd.; "Chelsea" chairs, Lighting Associates, Inc.

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HELP ABOUT THE HOUSE

SEAL LEAK WITH POWDERED CLAY

How can I seal a vertical crack in my basement wall? The wall leaks constantly —and at an alarming rate in a rainstorm. I tried using hydraulic cement, but it didn't work.

P. Schroeder
Elgin, Minn.

You'll probably have to patch the crack from outside, a job that is not as difficult as it may sound: Simply dig a narrow hole in the ground beside the crack, all the way down to the foundation footing—which will look and feel like a concrete ledge. The best tool for this job is a post-hole digger, which garden centers and hardware stores often rent for as little as $1 a day.

Next, nail two boards together at right angles, forming a V-shaped trough. Two 1-by-4's should make a wide enough V to cover crack; if not, use 1-by-5's or 1-by-6's. Make trough as long as depth of hole, and place in hole with open part of V resting against cracked wall. Fill area between boards and foundation with a powdered clay called Bentonite, and backfill around boards with earth. Bentonite, which swells when wet, will halt the flow of water toward the crack. Your local building-supply yard can order this material for you from: American Colloid Co., 100 Church St., New York, N.Y. 10007.

OUTDOOR LIGHT BULB SHOULD BE GREASED

What can I do to keep corrosion from cementing the bulb into the socket of my outdoor light fixture? Whenever a bulb must be changed, I have a terrible time getting it out.

B. Rudd
Bensenville, Ill.

Just apply a light coating of petroleum jelly or other thin grease to bulb threads before screwing bulb into socket. Don't overdo, or you might interfere with the electrical contact between threads in socket and bulb.

FOIL THAT GUTTER LEAK

How can I repair a hole in a gutter that seems basically sound—except for that one leak?

H. Deems
Penobscot, Me.

Working inside the gutter, scrape and sandpaper the area around leak to remove all loose rust, dirt and debris. Coat area with roofing cement—available at building-supply yards. Press a piece of heavy-duty aluminum foil over roofing cement; coat foil with additional cement, extending an inch or so beyond foil.

If you prefer, any thin, rust-resistant metal can be used instead of foil—such as a disposable metal pie plate.

SHARPEN GARDEN TOOLS EASILY

How can I sharpen my grass clippers, hedge trimmers and other garden tools?

Frank A. Costanzo
Punxsutawney, Pa.

A small gadget called, logically enough, a Garden-Tool Sharpener, is all you need. Made by The Staley Works, 195 Lake St., New Britain, Conn., and available at many hardware stores, it makes tool-sharpening a simple job. You merely run its tungsten carbide blade along the cutting edge, then remove the resulting burrs with the whetstone that comes with the sharpener.

For help with a home-maintenance or repair job, write to Dept. HAH, American Home, 641 Lexington Ave., New York, N.Y. 10022. Letters are answered promptly; those published are selected on the basis of broad general interest.



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CATALOG CATCHALL

A crystal ball for $10.50, a telescope for $895 and a $4.50 trio of carnivorous plants—where in the world could you find them all together? In the latest Edmund catalog, that's where. This fascinating book, free for the asking, offers more than 4,000 hard-to-find items for hobby and craft enthusiasts, gardeners, science buffs and just plain people. Published by the Edmund Scientific Co. of Barrington, N.J., it lists an incredible array of ingenious tools, games, optical and lighting equipment, gadgets for the home—you name it. Here are some of the highlights. Prices are approximate and most are postpaid.

To start with, Edmund has plenty (besides carnivorous plants) for the gardeners among us: A 28-inch-long greenhouse with seeds, soil and instructions costs $51; a 12-inch self-watering greenhouse at $12 has all you need to grow small varieties of herbs, flowers and vegetables. A little mushroom garden costs $5.25 and a larger mushroom "farm" is $8.35. Just add water and you'll have a crop within 30 days, with return appearances for a month or so.

And if you're a flower lover, Edmund offers two interesting ways of preserving your favorite kinds of blossoms. For $10.75, they offer what is called a "perfume still"—a little kit with instructions for changing a flower, an herb—anything sweet-smelling and perishable—into a pretty perfume or cologne. Or you might spend $7 and get the kit that can "turn a petunia into porcelain." You simply apply a dash of this and that, following the instructions, and you can transform almost any bright flower into a long-lasting work of art.

The catalog can also help you find accessories for the home, many of them hard to find anywhere else. For instance, they offer a solar cooker for summertime that will have food ready for the picnic table in minutes. All you need is $10.75 and a bright sunny day. You can wash down your sun-cooked food, too, with homemade wine: A wine-making kit (for Cold Duck, champagne, fruit wines) with all the necessary ingredients and bottles costs anywhere from $10.95 to $20.50. And after you've enjoyed your wine, be a nonpolluter and turn the bottles into glasses or vases with the aid of a candle, an ice cube and an easy-do bottle cutter ($10.95).

Some of Edmund's home accessories are decorative *and* informative. For instance, there is a handsome "home-weather station" in a solid walnut case. ($25.95). Perfect on a desk or in a boy's room, it's seven inches high with black recessed dials for a barometer, thermometer and hygrometer (humidity). Another fine accessory, a bit more fabulous, is the Spilhaus space clock in a 15-inch-high solid walnut case. For $250 you can read the position of the stars, moon and sun; the phase of the moon; the time of sunrise, sunset, moonrise and moonset; the regular time, the 24-hour time, Greenwich Mean Time—and the tides, of course.

Also for the home, Edmund offers a number of efficient, reasonably priced alarm systems. One is an anti-intruder alarm system that you can tailor to the needs of your home for a cost of about $55; another is a buzzer alarm that detects fumes, gas leaks, fire, smoke. Perfect for the kitchen, it costs $35.95 and is inexpensive to run.

If you or the kids are science-minded, you'll have a field day with this little green catalog. There are beginner telescopes and microscopes, lab kits, globes and moon models, optical, rocketry and lighting experiments, plastic insects and skulls to assemble, plastic dinosaurs and V-8 engines, even huge jars filled with biological specimens. For $9.95 you can get a test kit that the kids can use to check out air, water and soil for possible pollution—a good science-fair project.

And finally, if you're like many of us and don't understand how anything mentioned in the catalog *really* works, Edmund has the answer: a book called *The Way Things Work* ($9.95) that explains it all, plus more—from ballpoint pens to computers, coffeepots to rockets—with the help of about 2,000 illustrations. Along with the Edmund catalog itself, this could be a very handy thing to have around the house.

—Eileen Denver Mimoso

You can receive a free copy of the Edmund catalog by writing to Edmund Scientific Co., 555 Edscorp Bldg., Barrington, N.J. 08007. Ask for catalog JR.

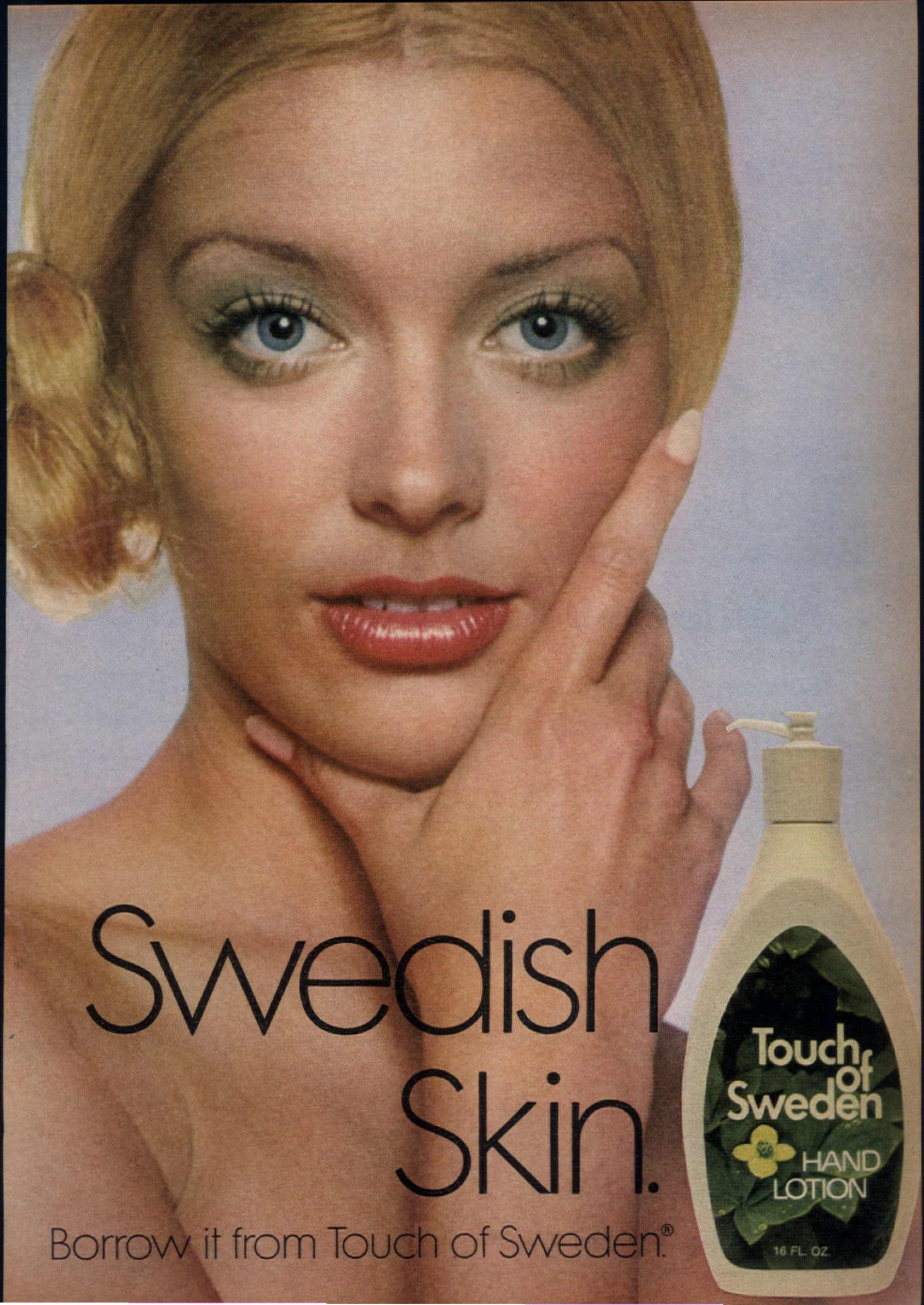


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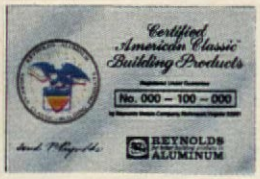
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KITCHEN QUESTION BOX

ETCHING ON CRYSTAL

My dishwasher seems to work perfectly, but lately my crystal has begun to get cloudy markings that I can't remove. Is there a remedy?

Mrs. Sam Guerrera
Minnetonka, Minn.

It sounds as though your crystal has become etched—and permanently—a fairly common problem, especially with the more sensitive, expensive crystal. It's caused when moisture or alkaline silicates (from your detergent) form a film that erodes and eventually clouds the surface.

Whether you wash your crystal by hand or in the dishwasher, rinse *thoroughly* in hot water, making sure it is dry before putting it away in a *dry* place. And no storing it bottoms up—that locks moisture in!

SAFETY GUARANTEE

I just bought a new coffee maker. Can you tell me what the letters "UL" stamped on it stand for?

Mrs. Deanna Drake
San Francisco, Calif.

"UL" is your assurance that the appliance has been thoroughly tested for electrical safety by Underwriters Laboratories, Inc., a nonprofit, national organization. Their program is voluntary; U.S. manufacturers submit samples of new appliances and pay a testing fee. When you buy an appliance, always look for that label to be sure the product has been tested and proved safe.

STAIN SAVVY

I poured a small amount of chlorine bleach into the wash water soon after I put in a pair of white slacks. Now I have a yellow stain on the slacks. How did it happen and how can I get rid of it?

Mrs. H. LeBois
Brooklyn, N.Y.

Where the bleach came in contact with your fabric, it apparently reacted with the finish, resulting in a yellow bleach stain. Apply a color remover like Rit or Tintex, following package directions *explicitly*. Then wash and iron the slacks.

I didn't notice any spills on a permanent-press dress when I put it away several months ago but, on taking it out, I found a large, oily stain. Laundering didn't help. What do I do?

Mrs. P. Costick
Minneapolis, Minn.

The oily spill, once all but invisible, oxidized during the months in storage, discoloring and setting into a stain. This slow, oxidizing process often occurs when oil comes in contact with certain fabrics, particularly permanent-press. Try to remove the stain by sponging on cleaning fluid; then wash the dress as usual.

How can I remove ugly coffee stains that are ruining the appearance of my new marble table?

Mrs. Daniel Rorke
Pittsburgh, Pa.

Pour a small amount of 35-percent hydrogen peroxide on the stain and add a few drops of household ammonia. Allow solution to stand a few minutes, then rinse with clean water.

Send your queries about kitchen equipment, appliances and home maintenance to Kitchen Question Box, American Home, *641 Lexington Ave., New York, N.Y. 10022*



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The answer to the signs that alarm every woman...

MINK OIL AND BEAUTY

by Billie Ann Bender

About five years ago I was shocked when I discovered in my mirror those dreaded signs of dryness—little lines that were certain to deepen, if neglected—lines that take away from your beauty and make you look older than you are. It seems that the awful changes in climate, temperature, humidity — even soaps and detergents are the causes of this condition.

I had always pampered my skin. Special creams, lotions, costly astringent rinses—I used them faithfully.

So I tried different brands, even more expensive, but nothing helped. I was ready to give up. I thought I'd have to accept the fact.

Then something struck me—something I never would have known if my husband hadn't owned and managed a mink farm where we lived.

One day I was serving coffee to three of the men who handle the mink pelts. These men had worked for my husband about 25 years. As I gave them their coffee, I couldn't help but notice their hands. How smooth and soft they were!

I thought about them all that day. I believed there must be something in the body or skin of the mink that made their hands so smooth and soft. And if it was good for hands, then it must be good for the face and throat. Could this be the answer to the signs that alarm every woman?

I told my husband what was on my mind and asked if he could possibly extract some of the oil from the mink pelts. At first he laughed at me, but then agreed I might have a point. He consulted a chemist friend, and together they compounded the mink oil with a pure balm base. It was a costly process, but what it produced I believed was priceless.

After I'd used the mink oil three weeks, I could see a change in my complexion. It was fresher, clearer, smoother looking. Two months later there was no doubt about it. My formerly dull, dry skin now had a glowing, dewy look. I was really thrilled! The little lines had been eased away. Even my throat seemed petal-smooth and more firm looking. I could hardly believe it.

My friends and relatives were astonished at the change in my appearance. When I told them what I'd been using, of course they wanted to try it. Without exception, they had wonderful results.

They urged me to make my product available to all women. They said I'd be doing a real service since these problems can be terribly disturbing.

So I gave my precious mink oil a name and put it on the market. It's called Emlin® Mink Oil Essential Creme. It contains no hormones, estrogens or steroids—only the pure oil and balm. Already I've received hundreds of letters from delighted users. Many said the effects were beyond anything they had hoped for.

And, mind you, there's nothing complicated about the application. (Who has time for elaborate beauty rituals? I'll bet you don't.) Just apply Emlin® Mink Oil Essential Creme at bedtime and leave it on while you sleep. That's when it works its wonders, helping to penetrate below the surface of your skin replacing lost natural oils, restoring moisture balance, leaving a beautifully lovely skin you never dreamed possible.

I'm so confident my Mink Oil cream can do marvelous things for your skin, I offer it to you with an unconditional guarantee. Just try it. See for yourself, in your own mirror, how it helps ease away unwanted dreadful lines. Many women wrote of gratifying results after only two weeks. Some take longer. But I want you to understand this. If, for any reason, you are not pleased with Emlin® Mink Oil Essential Creme, just return the unused portion to me, and I'll mail you a full refund, plus postage with *no questions asked.*

Now it's up to you. Here is your chance to have beautiful, attractive skin—at no risk. Fill out the coupon and mail today.

Billie Ann Bender,
180 North Michigan Ave., Chicago, Illinois 60601

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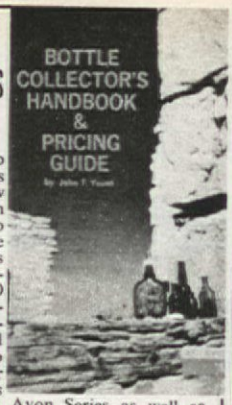
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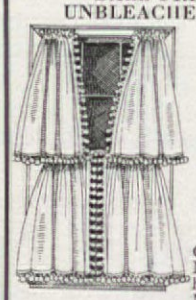
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NN HEADLEY—Editor

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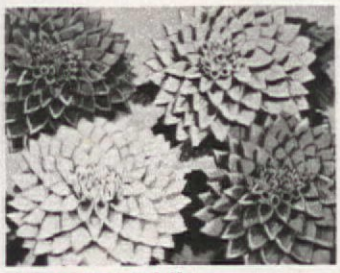
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On *ugh* days, "Grump" shirt is a sourpuss reply to those "smile faces." Funny thing, "Grump" just seems to make one laugh! Oh, well! S,M,L,XL. T-shirt, $3.95 plus 25¢ hdlg. Sweatshirt, $4.95 plus 45¢. West-Berg, AH4, Box 4749, Colorado Springs, CO 80909.



Antiques Journal

Richly illustrated, fact-packed magazine of articles on art, colored glass, dolls, bottles and many other types of antiques and collectibles. Also, For Sale and Want Ads. 76 pages. 1-yr. sub. (12 issues), $6. The Antiques Journal, Box 1046-E4, Dubuque, IA 52001.



Dauntless dahlias

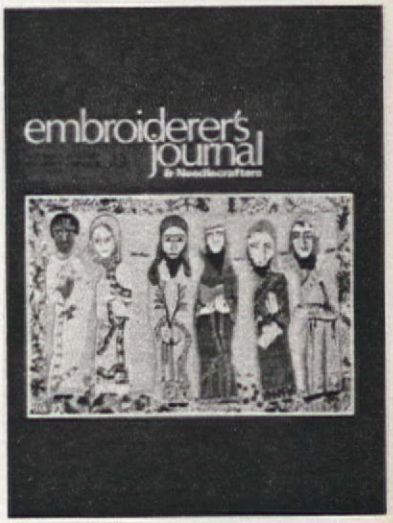
These colorful dahlias will be giant decorative and double ball type. Plant as late as July. Quick-action, 8 blooming size healthy roots, $1; 24 for $2.50 plus 12 imported Holland Anemone Tubers free. Michigan Bulb, Dept. DL-1402, Grand Rapids, MI. 49550.

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The Famous Superdiet — Dr. Atkins' Diet Revolution reveals in full the recently discovered weight loss secret.

You don't need pills — you don't count calories — you don't even need willpower (because you're never hungry)!

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It's truly a Diet Revolution!

For over 50 years we've all been brainwashed into thinking that the only way to lose weight was to cut calories. "It's a hoax!" says Dr. Robert C. Atkins. We all know some lucky person who can "eat like a horse" and never gain a pound — what has she or he got that **you** haven't got?

Now we know! It's FMH (the Fat Mobilizing Hormone).

This is a substance that signals your body to start "living off its own fat." It was isolated in pure form only a dozen years ago, and it was just a medical curiosity until Dr. Atkins discovered how to make his body — your body — anybody's body — produce FMH on command! Listen to his story:

"Only 10 years out of medical school I was already a fat man, 40 pounds overweight, with 3 chins! Yet I have no willpower — even the idea of hunger scares me. I knew I could not follow a low-calorie diet for even a single day." He read about FMH, and by using his own body as a laboratory, discovered that he could command it to make this miracle hormone whenever he wished. The FMH switched his body engine over to a different "fuel" — it started to burn fat. He continued to eat all he wanted — he never felt hungry, and at the end of six weeks, he had lost 28 pounds! And the diet revolution was born.

Why the Diet Revolution works.

Dr. Atkins found a simple test that would tell him when his body engine was burning fat. And 65 employees at AT&T agreed to try it. **Every single one lost as much weight as he wanted — yet not a single one was hungry!** Then the news got out — and thousands, many of whom were 50-100 pounds overweight, flocked to Dr. Atkins' office for treatment.

Is it any wonder celebrities like Roberta Peters, Buddy Hackett and David Susskind have told the world about the miracles this diet works? Is it any wonder his diet has made news in magazines like Vogue, Town & Country, Cosmopolitan, and Woman's Day?

Read these incredible true stories!

From size 18 to size 8! Beatrice G had been taking diet pills since she was a fat 9-year old! Yet when she came to Dr. Atkins, she still weighed 166 pounds and wore size 18! Now she's size 8 and still losing! "The best part is I know I'll never have to go hungry again!" she says.

Loses 85 pounds in 17 weeks. Herb W weighed 367 pounds at the age of 32. He had tried diet pills and started and quit Weightwatchers several times. After four months of Dr. Atkins' diet, he had lost 85 pounds — yet he was never hungry. "I'm losing, but I'm not on a diet. I'm eating up a storm," he says happily. "It's fantastic!"

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American Consumer, Dept. DA-79
195 Shippan Ave., Stamford, Conn.

Which of these dieting mistakes do you make?

1. Do you have nothing for breakfast but high protein cereal with skim milk? "WRONG," says Dr. Atkins. "Have two fried eggs and all the bacon you want!"
2. Do you try to get by for lunch with nothing but a piece of lean ground beef with a little ketchup on it? "WRONG," says Dr. Atkins. "Have two cheeseburgers instead."
3. Do you skip lunch entirely and nibble a tiny box of raisins? "WRONG," says Dr. Atkins. "Have some chicken kiev dripping with melted butter!"
4. When you eat out, do you go off your diet? "No need to," says Dr. Atkins, and tells you how to enjoy Chinese food, French food, Italian food right from the menu.

Why Dr. Atkins' diet will work for you.

1. **Unlike any other diet — you control your own body chemistry to burn off unwanted fat and keep it off.** (You're different from everybody else on earth, so Dr. Atkins' simple test, which you make every day, lets you know it's working, and lets you regulate your weight precisely.)
2. **Unlike other methods — there are no pills to take, no calories to count, no strenuous exercises, and not a single hunger pang to suffer through!** (You'll probably eat better than you ever have — and feel better too — because you can lose while enjoying such luxuries as berries with whipped cream, bacon, cheeseburgers, butter, fried foods, all kinds of meats, poultry and seafood — even asparagus with real hollandaise sauce!)

The Diet Revolution tells you everything you need to know.

Why diet pills are bad news (p. 88)
How to start your body producing (FMH) — the fat mobilizing hormone that flushes out and burns up your excess weight (p. 16)
How to test yourself and regulate your rate of weight loss (p. 126-130)
How to tell if brand name foods and diet drinks are okay — and which to beware of (p. 163)
Why calorie counting and starvation diets are a hoax (p. 94)
The 4 simple things you do to start (p. 123) — . . . and 94 pages packed full of luscious meal plans, food lists and recipes — and you can eat every one!

If you read and follow Dr. Atkins' advice, four beautiful things will happen to you

1. You will feel free of hunger.
2. You'll feel better . . . perhaps better than ever before!
3. You will lose weight the first week, and continue to lose until you reach the weight you want to be! Most men lose 7-8 pounds the first week — most women 5-6 pounds!
4. You'll lose inches from your measurements . . . right where you want to lose them!



After completing his medical education at the University of Michigan and Cornell Medical School, Dr. Atkins interned at Strong Memorial Hospital, and served his residency at Columbia University Hospitals, and St. Luke's Hospital. Specializing in cardiology, he knew that obesity is one of the primary reasons for heart trouble.

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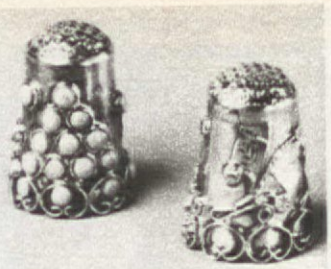
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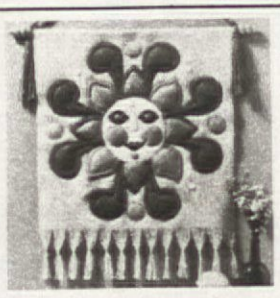
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By Mike Senkiw, Agronomist

Every year I watch people pour time and money into lawns that fail them just when they want their lawns the most.

I see them reseed, feed, water, weed and mow, mow, mow! When it turns to hay in midsummer, I feel like calling out, "For Heaven's sake, when are you going to stop throwing money away and switch to Zoysia Grass."

In comparison, I'm always happy to get letters from people who have plugged in my Zoysia Grass, because they write to tell me how beautiful their lawns are even in midsummer heat and drought.

Amazoy is the Trade Mark Registered U. S. Patent Office for our Meyer Z-52 Zoysia Grass.

"MOWED IT 2 TIMES," WRITES WOMAN

For example, Mrs. M. R. Mitter writes me how her lawn ". . . is the envy of all who see it. When everybody's lawns around here are brown from drought ours just stays as green as ever. I've never watered it, only when I put the plugs in. . . . Last summer we had it mowed (2) times. Another thing, we never have to pull any weeds—it's just wonderful!"

Wonderful? Yes, Zoysia Grass IS wonderful! Plant it now and like Mrs. Mitter you'll cut mowing by ⅔ . . . never have another weed problem all summer long the rest of your life!

And from Iowa came word that the state's largest Men's Garden Club of Des Moines picked a Zoysia lawn as the area's "top lawn—nearly perfect." Yet this lawn had been watered only but once all summer up to August!

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Thick, rich luxurious Amazoy grows into a carpet of grass that chokes out crabgrass and weeds all summer long: Won't winter kill. Goes off its green color after killing frost, regains fresh new beauty every Spring—a true perennial!

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Just set Amazoy plugs into holes in ground like a cork in a bottle. Plant 1 foot apart, checkerboard style. Every plug 3 sq. inches.

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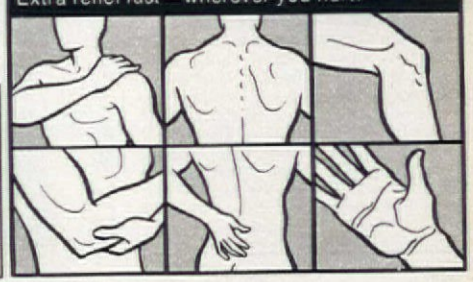
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To understand why, let's examine briefly the nature of arthritis itself.

The aches and pains of arthritis.

When you feel the aches and pains of arthritis (or as some call it, "rheumatism") it's caused by inflammation of joints, or the surrounding muscles and tendons.

How you dread those dull, throbbing aches in your back, or your neck, hands, fingers, knees, elbows. Aches that constantly disrupt your sleep, or your daily activities with their misery.

Because there are many categories of arthritis and rheumatism—each with its own symptoms—only a doctor is qualified to diagnose your specific case and prescribe a treatment.

What a doctor recommends.

For difficult conditions, he'll most likely prescribe a strong drug, obtainable only by prescription. For milder cases, he'll probably recommend an ordinary analgesic, such as aspirin.

In addition, many doctors recommend that their patients supplement their regular internal medicines with the soothing, extra relief of a rub-in cream or ointment, to be massaged gently into the skin at the point of pain.

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Working together in one remarkable double-acting formula, METHOCAINE's two powerful ingredients probe deep to provide the *extra* relief you need:

1. METHOCAINE helps relieve the aches and pains of inflamed arthritic joints.

2. METHOCAINE penetrates the 7 layers of skin to temporarily *deaden the sensitive nerve-ends that transmit the pain for* deep-down *longer lasting* relief!

How well does METHOCAINE work?

METHOCAINE's remarkable formula. Result: the formula proved gratifyingly *most effective for 4 out of 5 users!*

Typical joyful responses: "Hours of extra relief—for me as well as my husband!" "I've always used aspirin. But now, when I also rub in METHOCAINE, the pain starts to abate so much faster!" "METHOCAINE is really so different from any other rub-in I've ever used. Such wonderful relief!"

EASIEST squeeze application.

Squeeze and instantly you've got a generous amount of greaseless, stainless, pleasantly fragrant METHOCAINE foam ready to rub in where the hurt is. METHOCAINE's dual-action analgesic/anesthetic formula goes right to work to help provide the extra relief and comfort you need to get around easier—and to work, sleep, move and *feel* better longer.

Thousands of grateful users.

Of course you're aware that there is yet no known *cure* for arthritis. And no medication can be completely beneficial to all who try it.

But remember this—METHOCAINE has *proven* its remarkable relief-giving effectiveness in 4 out of 5 cases.

That's why we're urging *you* to try it. Why spend another day—or night—in pain when you, too, could be experiencing the wonderful *extra* relief from arthritis miseries, as thousands are even now enjoying with new METHOCAINE.

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NOTE: Because METHOCAINE is so new, it is not yet available in your local drug store, so order by mail. There's no *charge for handling or shipping.* Don't waste time *praying* for relief from pain. Help yourself to *get* it—with new METHOCAINE. Send the coupon *today!* Satisfaction guaranteed or your money refunded.

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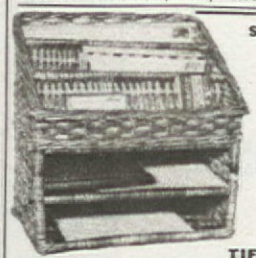
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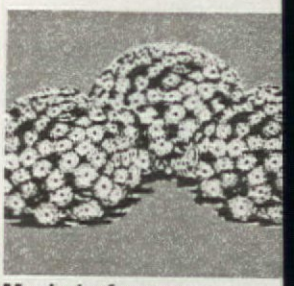
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If You Can Lick a Stamp–You Can Lick Your Weight Problem!

Now, if you don't lose weight, you *can't* lose money.

Because Northwestern Pharmaceuticals will *not* deposit your check or money order for four weeks *after* your order is mailed. That'll give you plenty of time to receive it, try it—and see for yourself that it really works for *you*.

If—*for any reason*—you're not thrilled with the results, all you have to do is return the unused portion within the four weeks. Your *uncashed* check or money order will be sent to you by return mail!

Here's why Northwestern dares to make this unusual guarantee:

In the first place, it's a *proven* product. Northwestern's Weight-Loss Plan has been on the market for over 11 years. Hundreds of thousands have tried it—and less than 2% have asked for their money back! And if you have any questions about its safety or potency, Northwestern urges you to check with your doctor.

It's a *different* product. Northwestern's Weight-Loss Plan is different—and effective—in all these ways:

First—It's your plan...*your* age, *your* height, *your* weight, and how much *you* want to lose...these things are all taken into account when *you* select *your* Plan! The truth is that if you need to lose 50 pounds, you need a different kind of diet than someone who needs to lose 10. And you get it.

Second—You choose the foods you like best. Most diets fail because they're so limited or tasteless that you start cheating. Then you get discouraged and give up—or go on a real food binge. Northwestern *expects* you to cheat. *Their* plan *encourages* you to treat yourself to satisfying amounts of such foods as pie with cream topping, pastries, ice cream sundaes, cheesecake, waffles with maple syrup, nutty brownies, mashed potatoes and gravy, creamy salad dressings, milkshakes, creamed vegetables, chili con carne, chow mein, beef stroganoff, and fried chicken!

Northwestern's Plan not only "allows" these diet-breaks—they actually include the special, delicious recipes!

Third—Your diet is automatically "adjusted"...as your weight goes down. You don't follow a 500-calorie diet or a 1000-calorie diet. In fact, you don't count calories at all! But as you reach your weight goals, you "automatically" eat less—and keep on losing weight.

Fourth—You'll lose...without starving! Follow the Plan and you don't ever have to leave the table feeling hungry! You can even eat out or go on a picnic—and no one will guess that you're "dieting!"

Fifth—It's inexpensive! You get everything you need to know and everything you need to take for 60 days. Tablets that supplement food and safeguard your health, but play no role in weight loss, are included at no extra cost. And the full price is just $5.50—less than a dime a day!

How much weight you lose and how fast you lose it obviously depends on you, but here are some excerpts from unsolicited, unusual letters. They were mailed to Northwestern with reorders:

Teenager lost 14 pounds
"I am sixteen years old and have been on the diet for two weeks, and have lost fourteen pounds."

'Lost 18 pounds'
"Without the fear of getting off my diet or nervous tension, I have lost 18 pounds. Thanks to you, I look human again."

Lost 13 pounds in 3 weeks
"Your diet plan is wonderful. Have lost 13 pounds in 3 weeks."

'Wonderful list of foods'
"I have enjoyed being on your diet, and the results have been more than I expected on a diet of this nature, that includes such a wonderful list of foods. I was getting desperate, for I found I could not leave food alone. Now I'm back in my size 9 again."

'You don't get hungry!'
"I started 30 days ago. At that time I weighed 197 pounds. Today I weigh 186 pounds. I feel much better and everyone tells me how much better I look.
"P.S.: Your formula gives you so much to eat that you don't get hungry."

Mother lost 37 pounds
"My mother took them for 6 months and is down to 138 pounds. She weighed 175. I would like to order."

'Down to size 12'
"It has done wonders for me. I was a size 18 last year and am down to size 12 now."

'Painless way to diet'
"The first week I lost weight and didn't realize it until I weighed myself and took my measurements. Thank you for a wonderful and painless way to diet."

Lost 30 pounds in 2 months
"I lost 30 pounds and 2 dress sizes with a 2-month supply. It was out of sheer desperation that I answered your ad in the Chicago Sun-Times. Believe me, I will be eternally grateful."

'Easiest way to lose'
"It is the easiest way I ever lost weight. I have lost 37 pounds."

'Shots and pills couldn't help'
"I am extremely overweight and found that shots and pills could not help me because of my nervousness. I tried your plan, starting September 25th and to this date, October 13th, I have lost 12 pounds. The best thing is I am much happier and more active, with no 'nerves'."

'No ill-feelings, nervousness'
"It has been approximately 2 years since I last took your product. At that time I took it for three months and lost 40 pounds. Never for one minute did I experience any ill-feelings, nervousness or weakness. Having had another addition to the family, I once again need your assistance."

'Weight stayed down'
"I lost 30 pounds in only 12 weeks of following the plan and after four more months I have not gained any of it back. I had tried every other diet in the past 20 years and this is the first time my weight stayed down after losing."

And Northwestern is so sure their Plan will work for you that they won't cash your check 'til *you're* sure. You *can* lose weight—*can't* lose money. Why not fill out and mail the Agreement right now?

© 1973—Northwestern Pharmaceuticals
466 North Western Avenue
Los Angeles, California 90004

Agreement

Northwestern, Dept. 90-C
466 North Western Ave., Los Angeles, California 90004

Please rush my complete 60-day Northwestern Weight-Loss Plan! I'm enclosing my check or money order for $5.50. Do NOT deposit it for 4 weeks AFTER my order is mailed. If, during that time, I send back the unused portion, you'll put my UNCASHED check or money order in the return mail.

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If you are lucky enough to find an original Currier & Ives you can expect to pay hundreds of dollars! And you might haunt antique shops and search for years without finding this complete matched set of Spring-Summer-Fall-Winter series. Now we've found these beautiful lithographed reproductions and because we want you as a customer for our other fine art lithograph sets we're practically giving them away . . . only 25c each print. Set of four ONE dollar, and we've included our new rare find "THE VILLAGE BLACKSMITH" free. (It's so astonishingly low, it's less than great, great grandmother paid in 1868, when a dollar was really a dollar!)

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